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SPRING FASHION

Pale Fire · By Wendy Goodman

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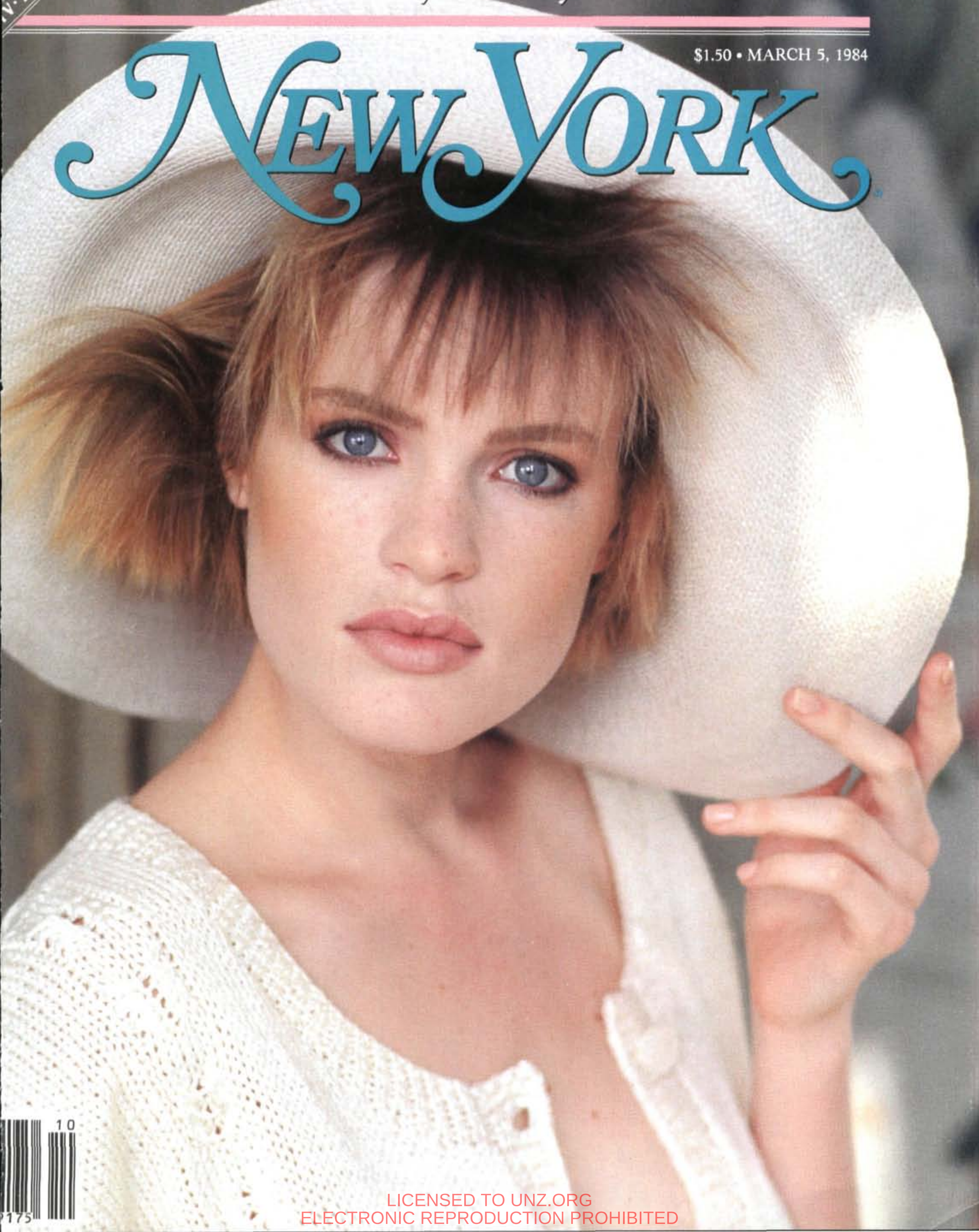
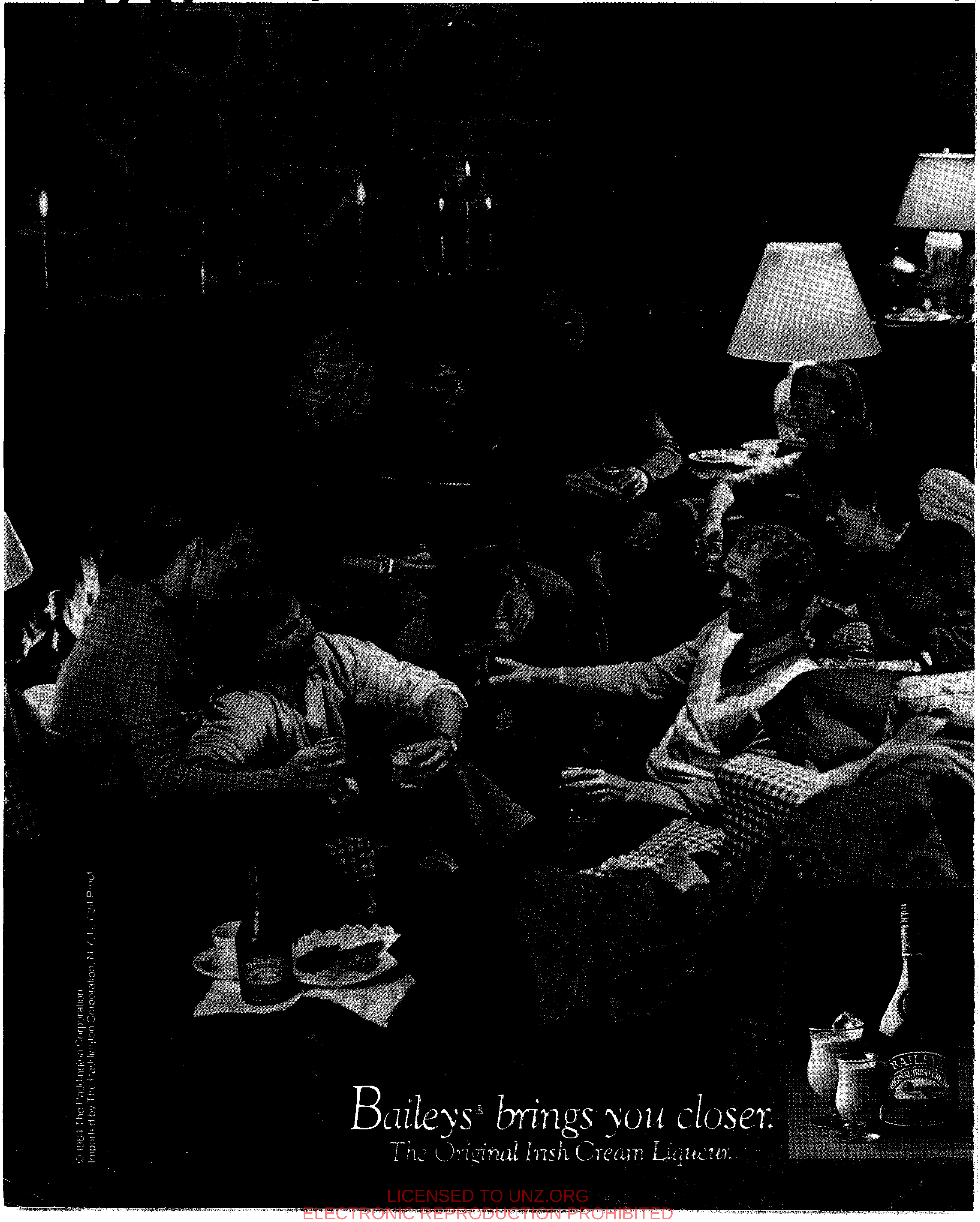
NEW YORK



10
175

What started out as an open house,
ended up with a small circle of friends and a bottle of Baileys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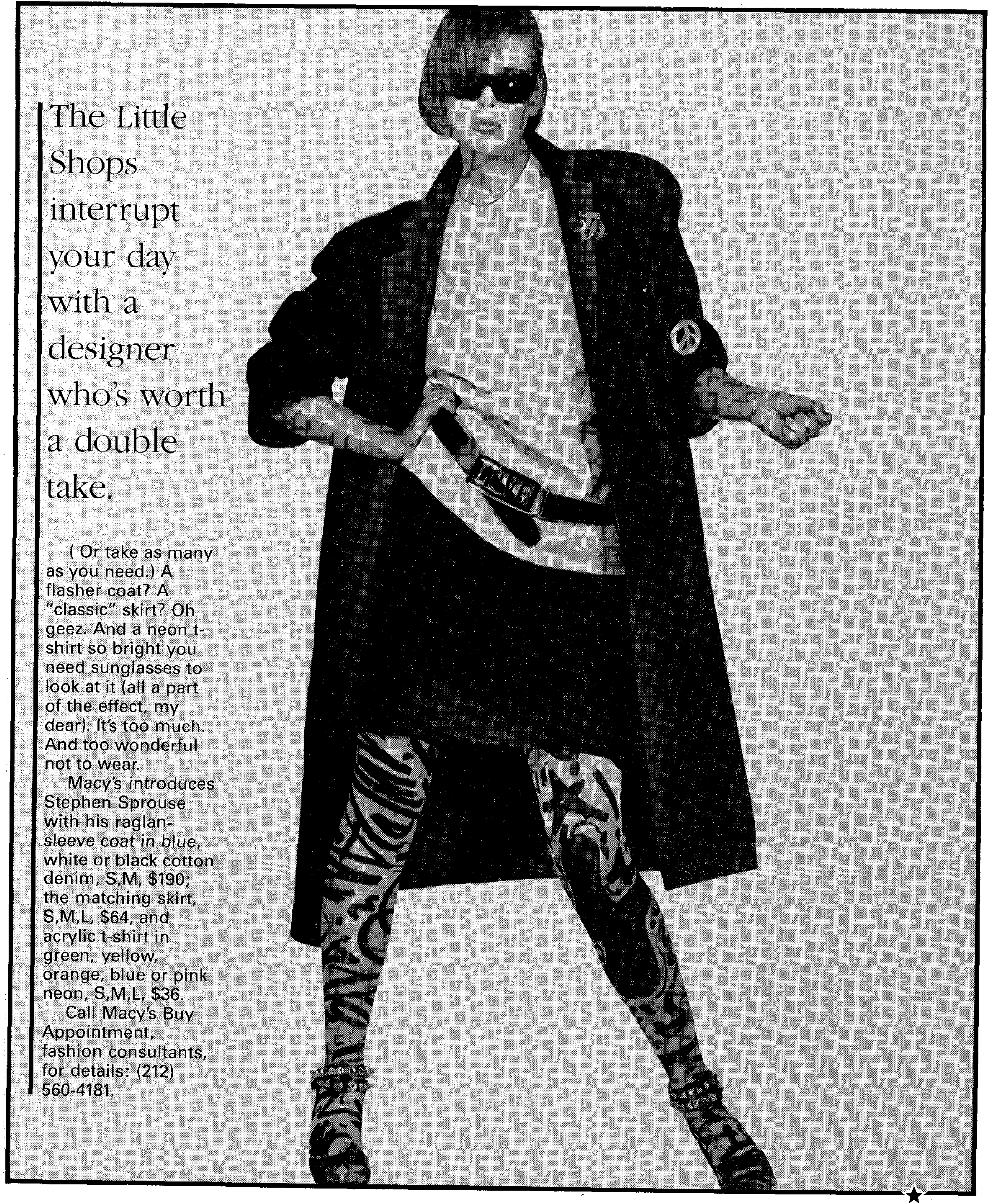

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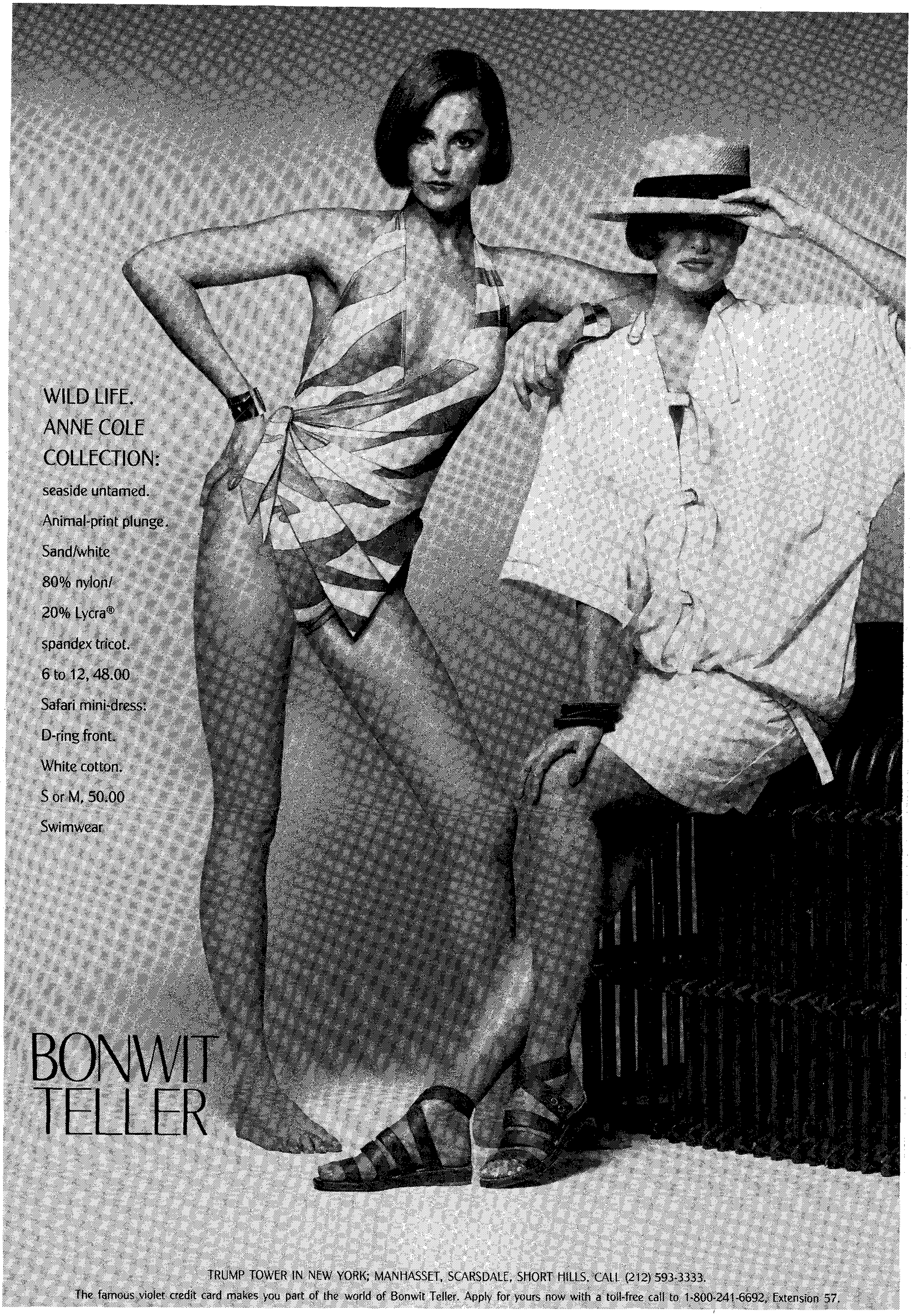

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By Lally Weymouth

Former California governor Jerry Brown calls him "the most interesting candidate in the primaries." Others contend that he's an anti-Semite. He's Jesse Jackson, whose campaign for the Democratic presidential nomination has made him America's pre-eminent black leader. Lally Weymouth has been traveling with Jackson. She reports.

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Spring Fashion: Pale Fire
By Wendy Goodman

Spring should be pale and simple. Or witty and bright. Or both. In celebration of contradiction, *New York*'s spring collection.

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Gilt Trip
By Gael Greene

Flying to L.A. Think of it—surly cabbies and lost baggage, boarding passes and airplane food. There has to be a better way. There is. Gael Greene flew to the Coast on Regent Air, the airline of limousines and monogrammed towels, poached lobster and truffles. She found that on sale (at $1,620, round-trip) Regent's blue-chip service is cheap at half the price.

75
The Making of a Psychiatrist
By Tony Schwartz

Last July, Patricia Paddison became a second-year resident on Mount Sinai's 7 South psychiatric ward. Like all psychiatric residencies, hers was a trial by fire—the least experienced doctors deal with the sickest patients. In her six months on 7 South, Dr. Paddison learned to balance the demands of nurses, patients, and doctors, and she sought some middle ground in the drug vs. analysis debate raging within psychiatry. Tony Schwartz joined Paddison on the ward. This is the second in a two-part series.

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Ann-Margret's sturdiness disturbs the balance in *A Streetcar Named Desire.*

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Cover: Photograph by Tony McGee. *Hand-knitted cotton sweater by Calvin Klein, $230 at Bloomingdale's and Saks Fifth Avenue; straw hat by Patricia Underwood, about $210 at B. Altman, Barneys, Bergdorf Goodman, Bonwit Teller, Henri Bendel, Saks. Model: Lara Young, of Elite Model Management. Hair: Suga, of Suga Salon. Makeup: George Newell.*

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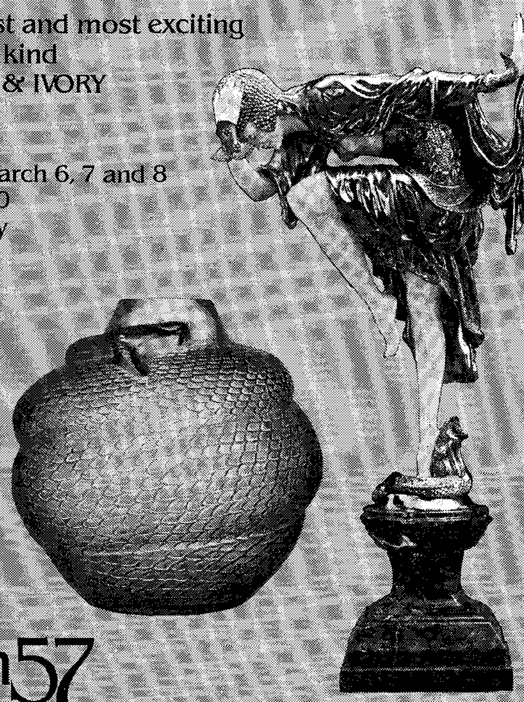

"Serpent Vase"
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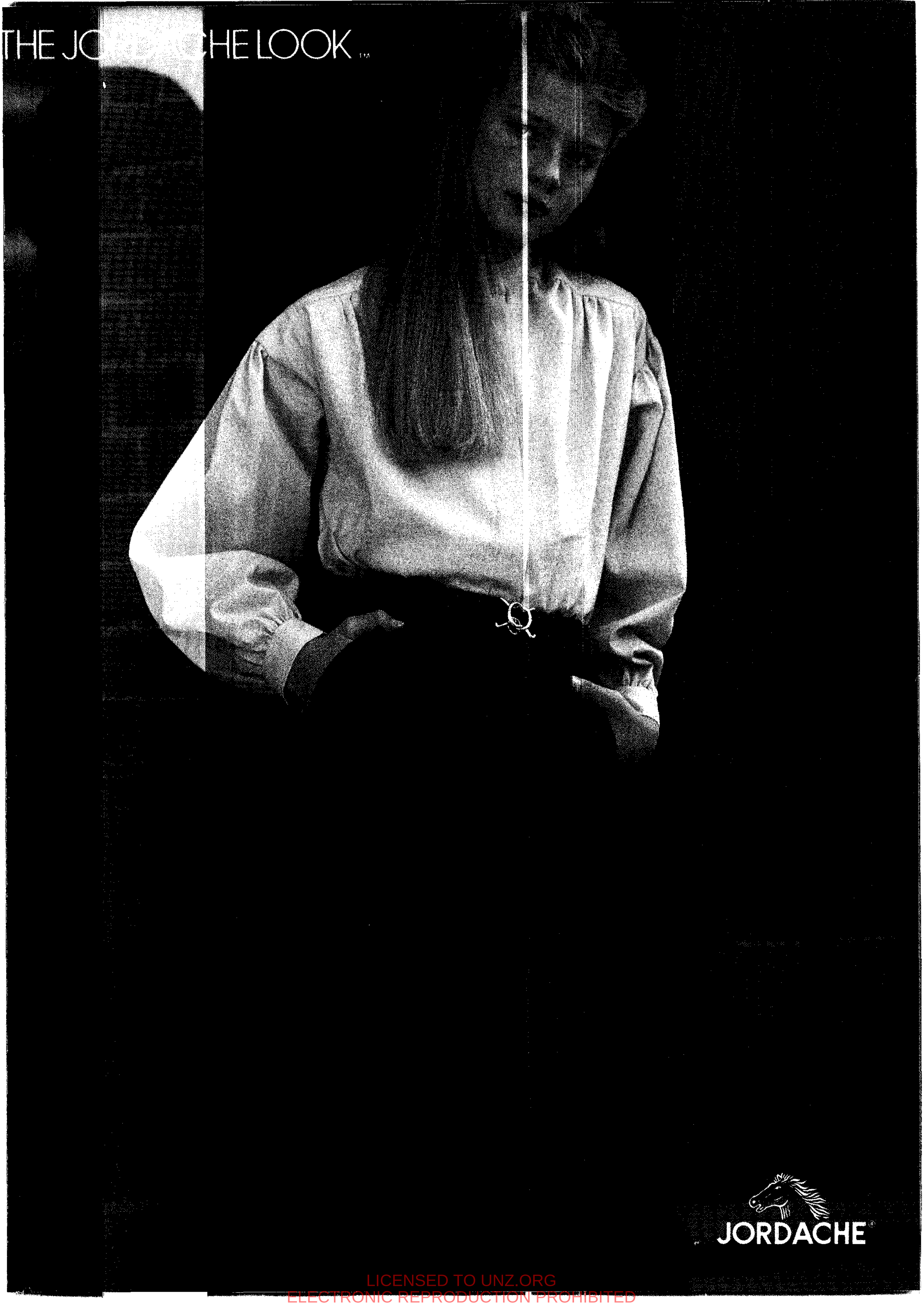
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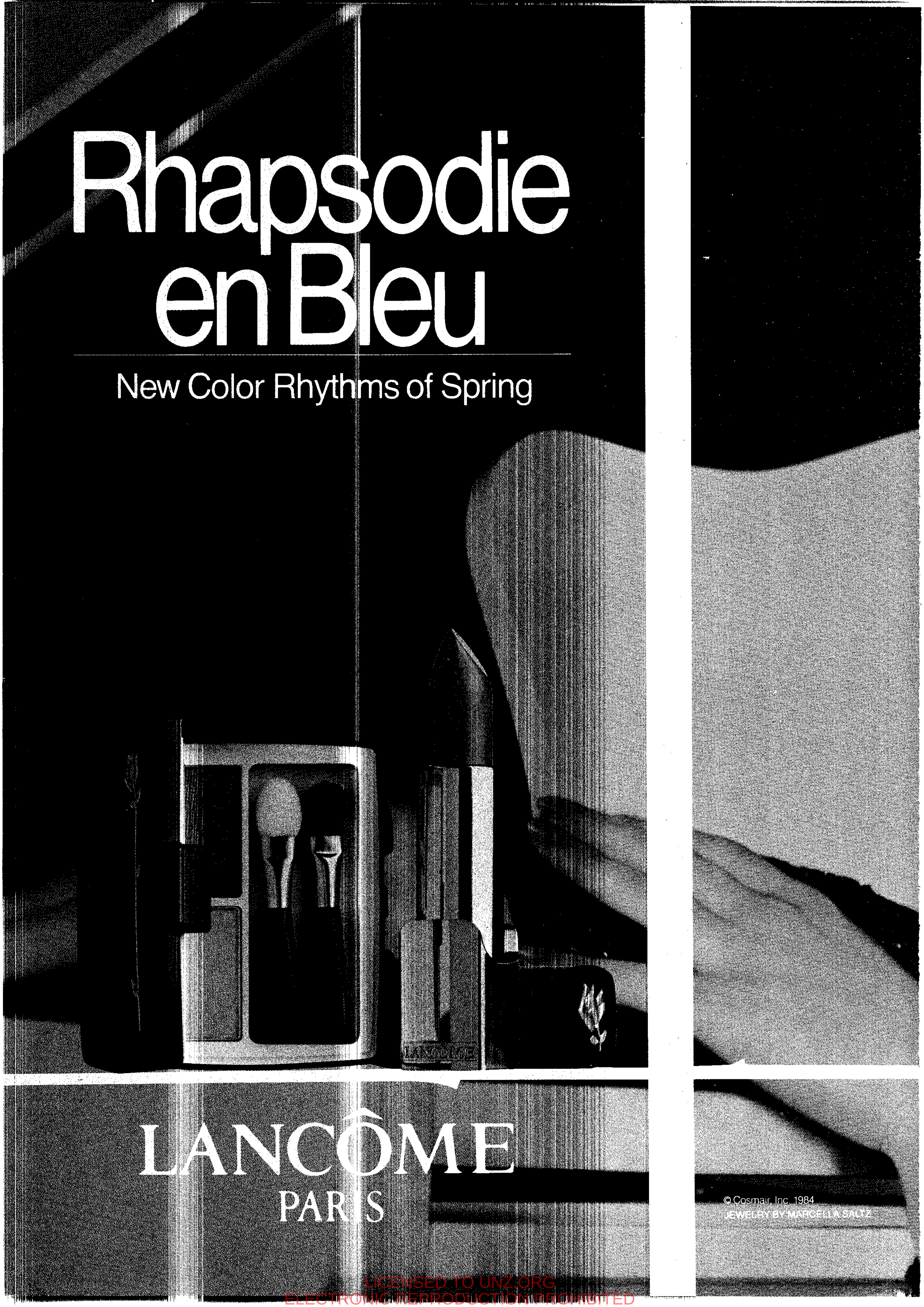
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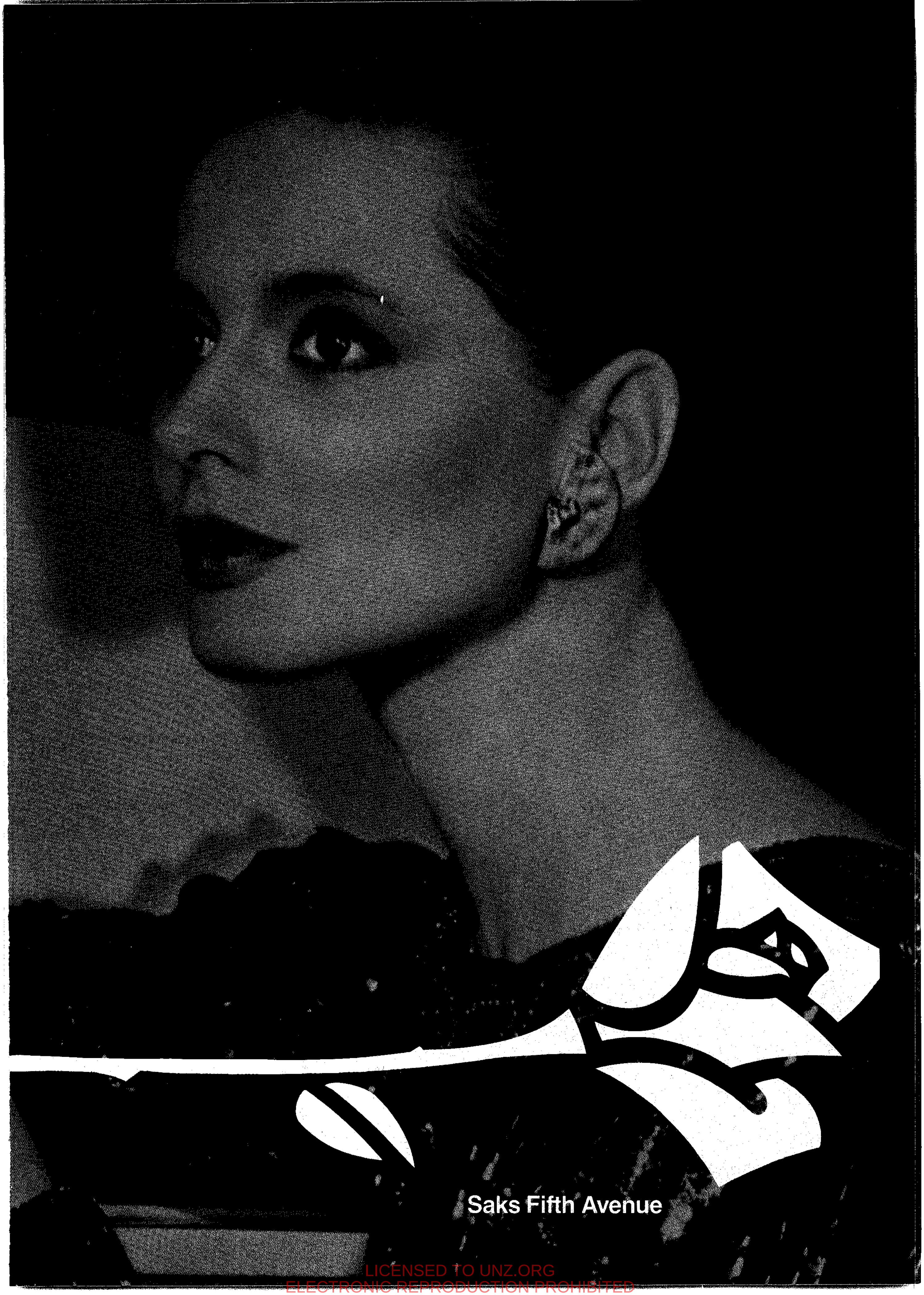
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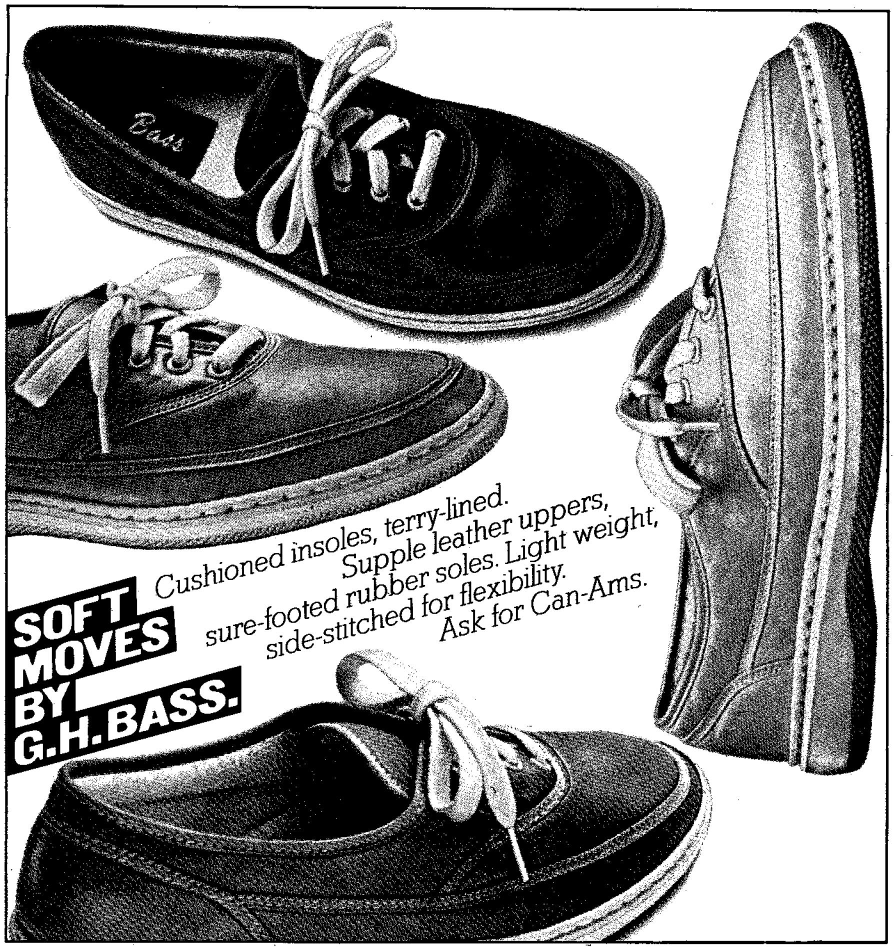
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LETTERS

Noblesse Oblige

BRAVO TO NICHOLAS PILEGGI FOR HIS brave look at last summer's fiasco ["Indecent Expenses," February 13]. Diana Ross obviously conceived the event as one in which she would emerge as a show-biz savior, giving the city a few morsels of profits from her "charity" work. It reminded me of Eva Perón, who died leaving Argentina virtually penniless but with many public institutions bearing her name.

Frank Dalrymple
Brooklyn, N.Y.

NICHOLAS PILEGGI WRITES THAT THE city "is now committed to building a playground . . . at a price estimated to be three or four times the amount of Ross's contribution." In fact, the Department of Parks & Recreation has determined that no substantial city funds will be spent in rebuilding the existing playground at 81st Street and Central Park West, which will be named in honor of Diana Ross. The playground will be small but exquisite, built with her generous $250,000 donation and any additional revenue the city may get from her concert.

Henry J. Stern
Commissioner, City of New York
Parks & Recreation
Manhattan

I CANNOT BELIEVE THAT HENRY STERN would willingly deface Central Park by covering part of its shrinking acreage with concrete and metal seesaws, and name the mess after Diana Ross.

J. S. Cartier
Manhattan

THE ONE POINT THAT PILEGGI DIDN'T address was that hundreds of thousands of New Yorkers were able to enjoy themselves during Diana Ross's concert. New Yorkers who usually have to be concerned with unemployment, high taxes, and a lack of affordable housing were given an evening of free entertainment.

S. Dorr
Manhattan

IN THE SUMMER OF 1958, I SAW A SUPERstar, Judy Garland, sing at the University of Minnesota Memorial Stadium. She was dressed in an unsequined black dress, elegant and understated, carrying

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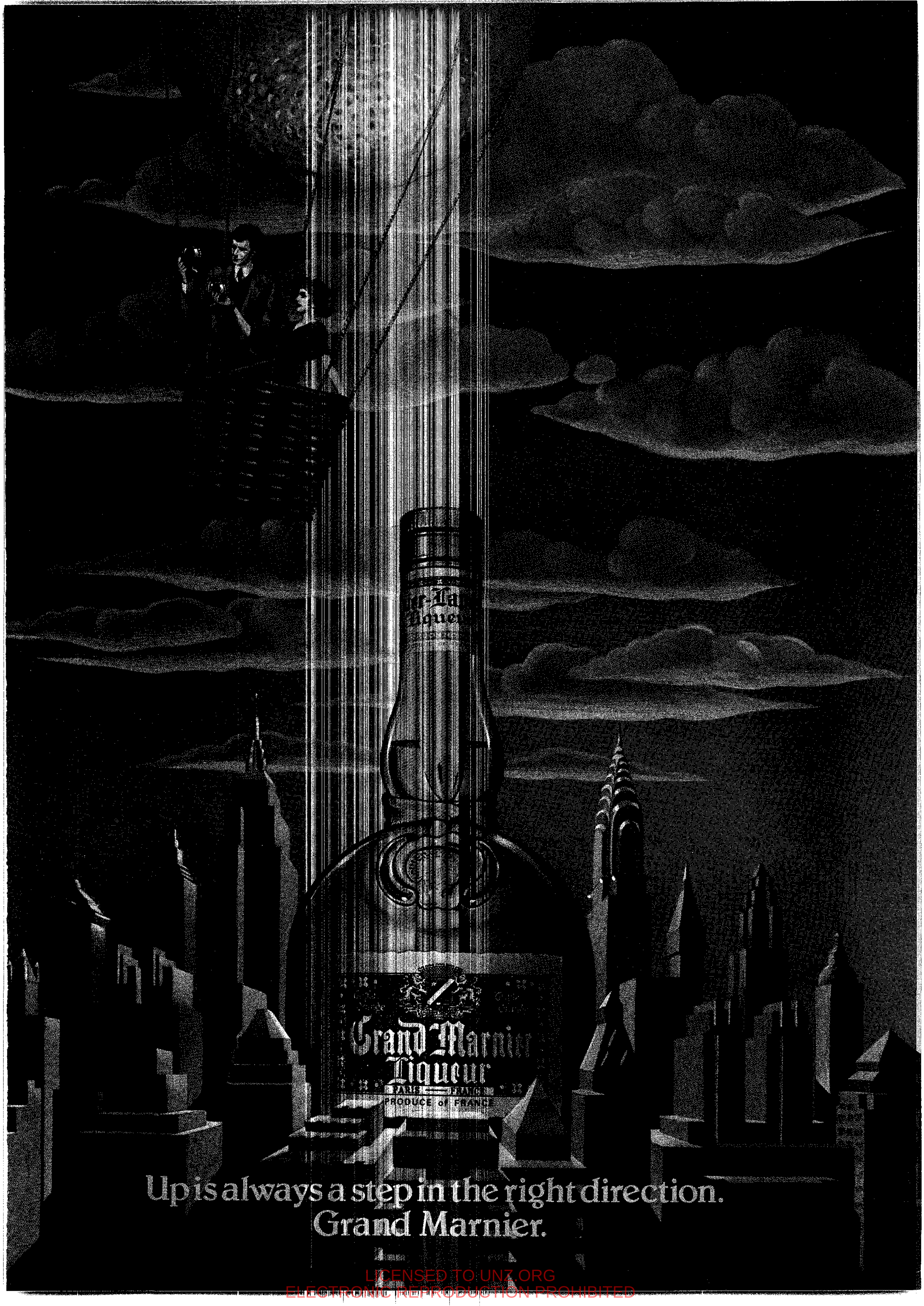
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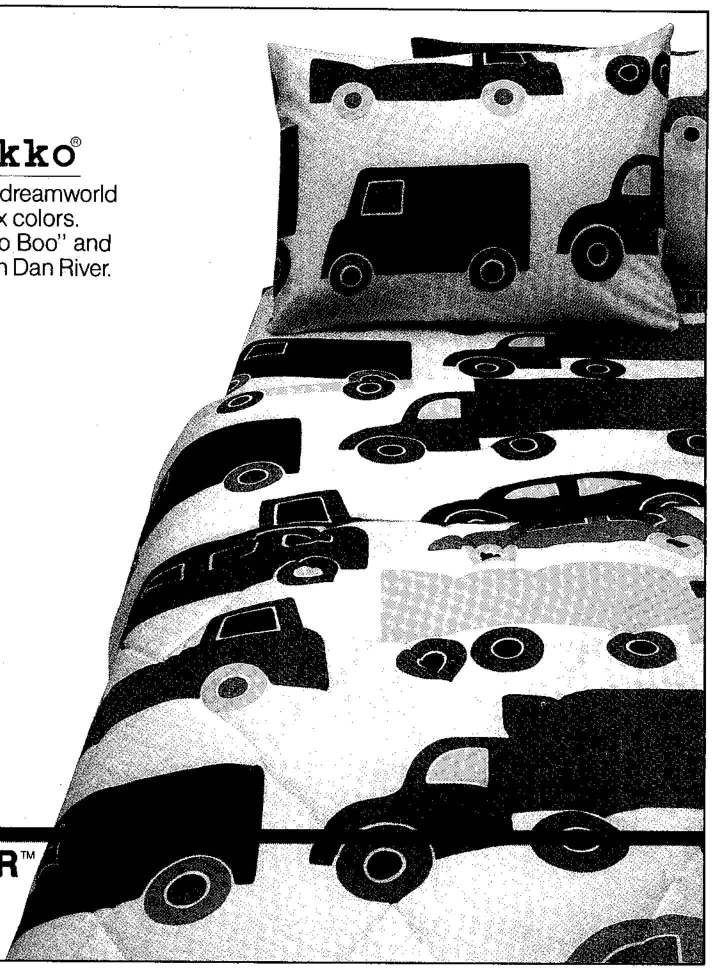

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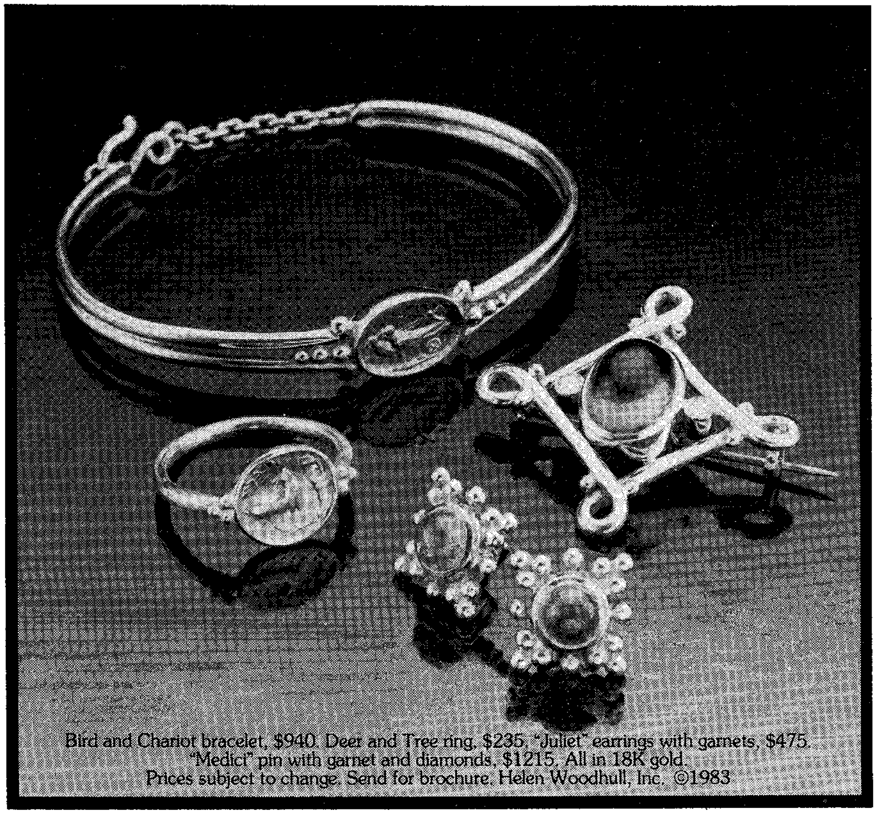

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her portable microphone onto the bare stage. Anyone who saw that performance will never forget it. Does it take sequins to dazzle an audience today? Any fan of Diana Ross's would have been just as thrilled to see her perform in blue jeans on a plain platform stage.

Norene Welter
Minneapolis, Minn.

WHILE THE PRESS HAS DONE LITTLE SAVE stir up controversy, Diana Ross has done the decent thing by donating her own money in an effort to appease those who question her motives.

Name withheld
Manhattan

The Food Chain

I WISH TO EXTEND MY SINCEREST thanks for the valuable assistance to the New York City Department for the Aging's campaign for Citymeals-on-Wheels. Gael Greene's moving story ["Cityside: Special Deliveries," November 21] elicited an enormous response from your readers. And your donation of advertising space was another welcome contribution. This fiscal year's Citymeals has raised $789,000 so far.

Janet S. Sainer
Commissioner, New York City
Department for the Aging
Manhattan

Soup de Führer?

THE TASTELESS CHICKEN MENTIONED IN your review of the Pastrami Factory's soup ["Pot Luck," by Gael Greene, February 13] was overshadowed by the poor taste of placing the dish upon a swastikaed place mat. Was there a little Hitler in the kitchen messing with Mama's soup?

Kenneth M. Yellin
Manhattan

Editor's note: The place mat was made from a piece of Chinese satin given to the photographer.

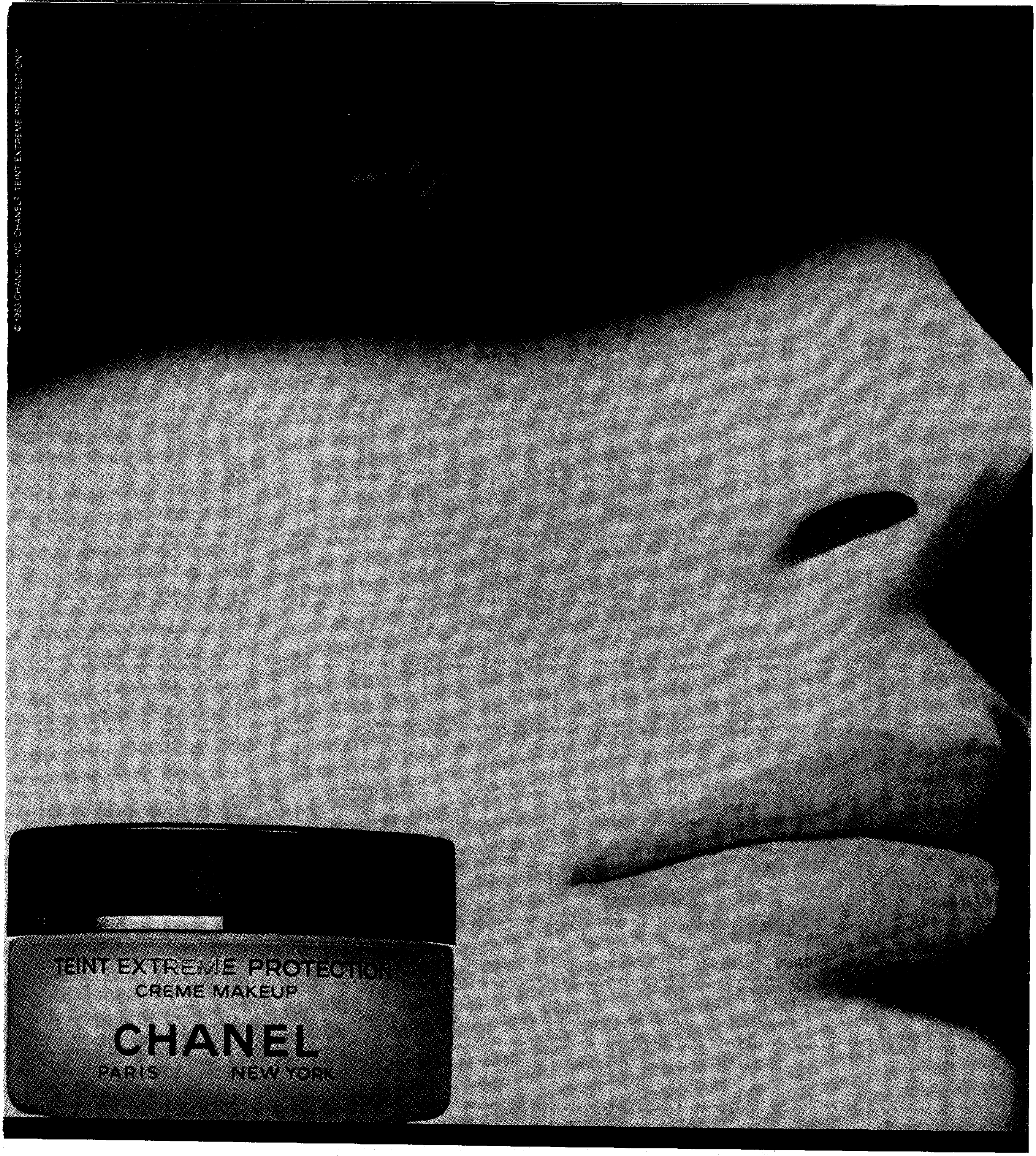
Best Seat in the House

IN "THE WAR AT LINCOLN CENTER" [FEBruary 6], Craig Unger quotes a worker who says that the Beaumont is "the house that jackasses built." This view could be supported by the little-known fact that the seats there come in a variety of sizes, ranging from 16 inches across to 22. Richmond Crinkley should consider printing his theater tickets with size differentiations. The Beaumont then would have the distinction of being the only theater in the world where the seats are fitted to the derrière.

Harold L. Stolov
Manhattan

Beauty and the Aesthete

AT TIMES, I HAVE BEEN OFFENDED BY John Simon's bitchy observations about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PREMIERING AT SAKS FIFTH AVENUE

performers' shortcomings ["Theater: Critic Meets the Critics," February 6]. But his explanation of the necessity for physical suitability as a device for a dramatic "shortcut" makes sense. This generation is all too quick to belittle the importance of aesthetics. We should applaud Simon's efforts to restore and preserve decorum.

Patricia M. Lee
Short Hills, N.J.

JOHN SIMON IS ABSOLUTELY RIGHT. Actors and actresses should be beautiful. Just as theater critics should be irascible, middle-aged white males.

Morna Murphy-Martell
Manhattan

JOHN SIMON ATTEMPTED TO ANSWER one of his critics with the statement "like so many others, she misunderstands the main purpose of criticism, which is . . . to make its readers . . . think." My God, so that's what he's been up to all these years! All that polysyllabic abuse slung at actors, directors, and playwrights was nothing more than a bit of roguish fun on his part, checking to see if we were all awake out there.

Eugene F. Shewmaker
Ridgefield, Conn.

JOHN SIMON IS THE ONLY CRITIC IN America worth reading today. We may not always agree with him, but at least he is not writing pap.

Frank J. Cordero
Chicago, Ill.

THE REAL REASON BEHIND SIMON'S POSturing is that he needs to maintain a high profile in his profession. Simon realizes that as long as he remains controversial, *New York* will always have a place for him.

Tracy Keenan Wynn
Manhattan

Irons in the Soul

RHODA KOENIG'S PROFILE OF JEREMY Irons ["Jeremy Irons—The Real Thing," January 23] was exactly what I've been waiting for. Whenever I tell people that my favorite actor is Jeremy Irons, the standard response up till now has always been "Jeremy who?" I'm glad to find he's finally getting the attention he deserves. The only problem is that I'm not so sure I'm ready to share him!

Jan M. Themann
Medford, N.Y.

THE PHOTOGRAPH YOU CREDIT TO BBC/*Great Performances* should have been credited to Granada Television of England. It was Granada that was responsible for the great *Brideshead Revisited.*

Patricia Feinberg
Press, Granada Television International
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TUES 20 American Furniture, Paintings and Decorations

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INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Controversial Chicago Architect Eyes New York Skyline

If New Yorkers think the A.T.&.T. Building, by that prominent older architect Philip Johnson, is bold, wait till they see what a prominent younger architect has in mind for the next block.

Helmut Jahn, a Chicago architect known for razzle-dazzle and controversial designs, is planning a tower just east of the Johnson building. "Our current proposal is a tapering glass-and-granite obelisk with a large open-steel pyramid on top," said Daniel Dolan, an architect in the German-born Jahn's Chicago firm. "We want to make a somewhat symbolic gesture on the New York skyline."

The building is for George Klein's Park Tower Realty. Park Tower vice-president Veronica Hackett declined to provide a sketch. "We haven't finalized the design yet," she maintained.

Jahn's previous designs have included the State of Illinois Center, which looks something like a flying saucer, and the geometric One South Wacker, in Chicago.

TV Time for Hearst Tot

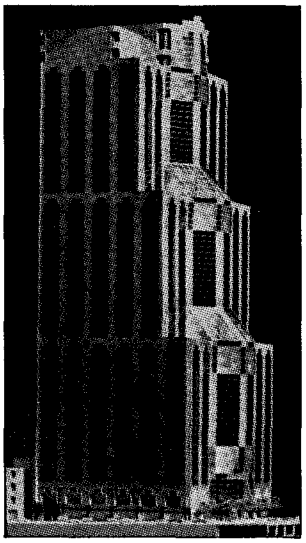
Far from being a super-protected tot, Patty Hearst's two-year-old daughter, Gillian, is trying for a career in TV commercials. Patty and husband Bernard Shaw signed the little girl with a Hollywood agency because, Shaw said, "we thought it might be fun and she'd get some money in the bank." To date, Gillian has tried six ads, but some weren't completed, and none has aired. "Something always went wrong," said Shaw. "In one for Lego, she started chewing on the blocks. In another, they wanted her to crawl; she got up and ran."

Strauss Writes In Mondale

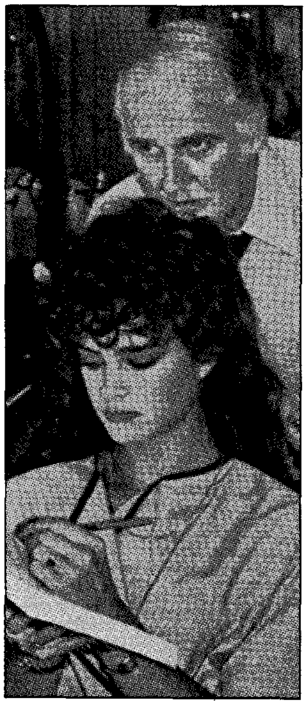
In his freewheeling Texas style, former Democratic National Committee chairman Robert Strauss has taken it upon himself to write to 150 influential Democrats, some of whom back rival candidates, inviting them to endorse Walter Mondale. "I've never heard of a major figure in the party making an independent effort like this so early in primary season," remarked one party strategist. Replied a Mondale associate, "Bob feels people should coalesce around a candidate early and get on with the race against Reagan."

Stylist Gets in Nancy's Hair

Look for Nancy Reagan "under the dryer" of her "favorite hairdresser," New York's Monsieur Marc, "sharing conversation with other 'regulars' in international society," suggests a press release in which Marc publicizes a L'Oréal hair product. That irks Sheila Tate, the First Lady's aide, who says no one is authorized to use Mrs. Reagan's name in connection with L'Oréal and that Marc, one of *three* First Stylists, usually does her hair "in her New York hotel room." Counters Marc, "Last year, she came to my salon. She had a private room, but she said hello to other customers."



Dazzle: *One South Wacker.*



Favorite? *Monsieur at work.*

Media Notes From All Over

The 1983 National Magazine Awards are missing a major contender. This year, *Time* magazine hasn't submitted a single story for prize consideration. A "dissatisfied and frustrated" managing editor, Ray Cave, made the decision "after years and years of qualifying but never winning," said a magazine spokesman. In the awards' eighteen-year history, one *Time* essayist and a special *Time* Bicentennial issue have received prizes, but Cave told *New York* that *Time* has never been recognized for its weekly news gathering. "We didn't understand what the judges want," Cave said. "When I looked at 1983, nothing seemed unique enough for them."

TIME

After one year of publication and much editorial churn, *Vanity Fair* is now receiving renewals from charter subscribers. The numbers, say editorial staffers, are "shockingly low." Publisher David O'Brasky said the rate was "disappointing, but that's why we have a third editor." Tina Brown's premiere issue—which is still undergoing many last-minute alterations and may contain stories by E. L. Doctorow and Bruce Chatwin—will see a "substantially increased" number of copies on newsstands, said O'Brasky. As for subscriptions, he added, "we've scaled down our goals and tempered our optimism."

VANITY FAIR

Whom does *Rolling Stone* publisher Jann Wenner want to replace departing managing editor David Rosenthal? "A man, 35 to 40, who doesn't think rock 'n' roll is silly," say sources at the biweekly. Associate publisher Henry Marks admitted Wenner "has a very discreet set of criteria" for screening job candidates, but "the woman issue is wide open."

Rolling Stone

Photograph, bottom: Joe Dorsey.

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Today's lightweight, 100% worsted wool, the seasonless fabric that's as compatible with Spring as it is with a crisp Fall day.

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This is wool with a new fashion posture. One that takes you through the seasons with an easy air of elegance. And, because it's wool, you can depend on it to retain its shape and resist wrinkling.

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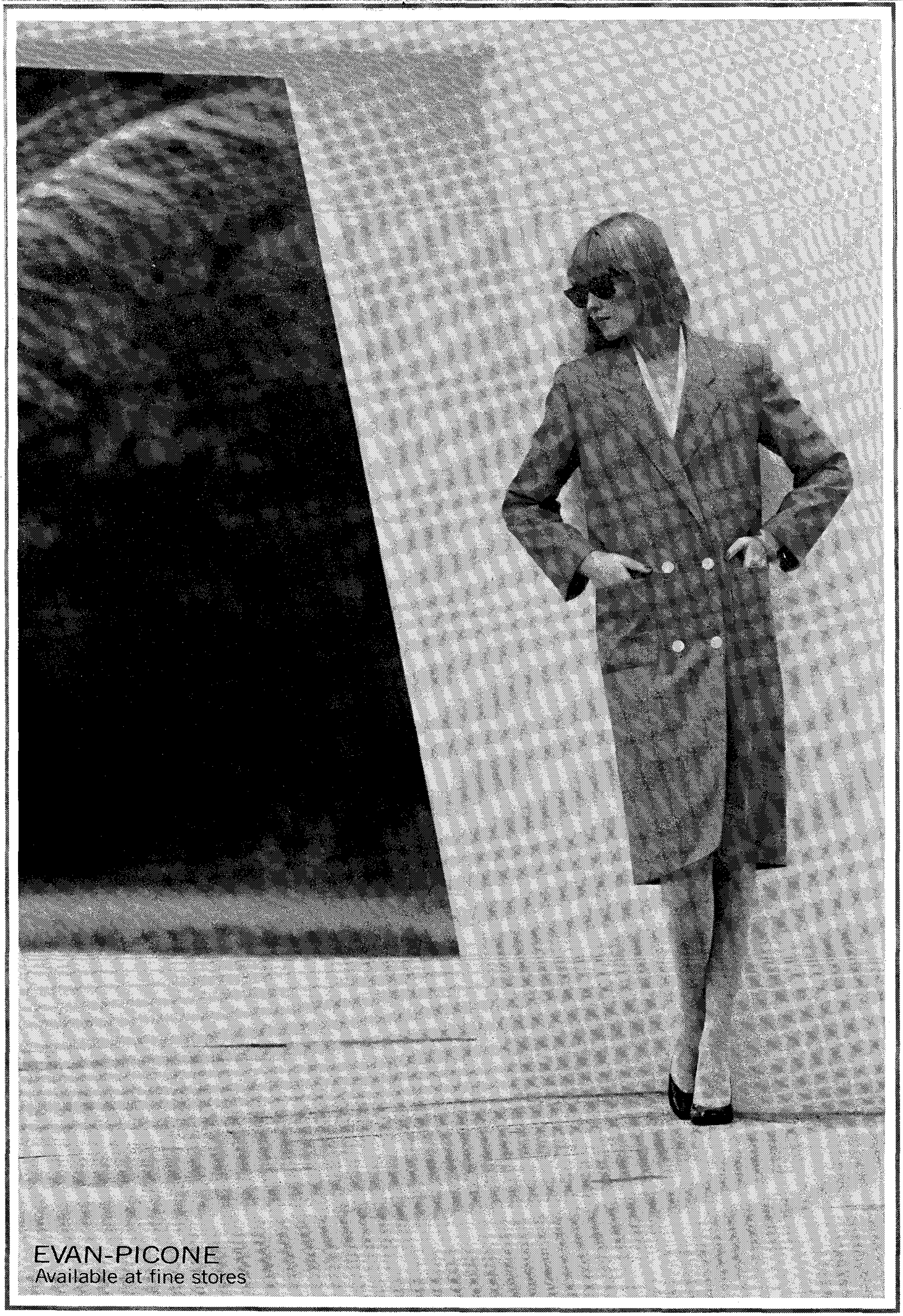
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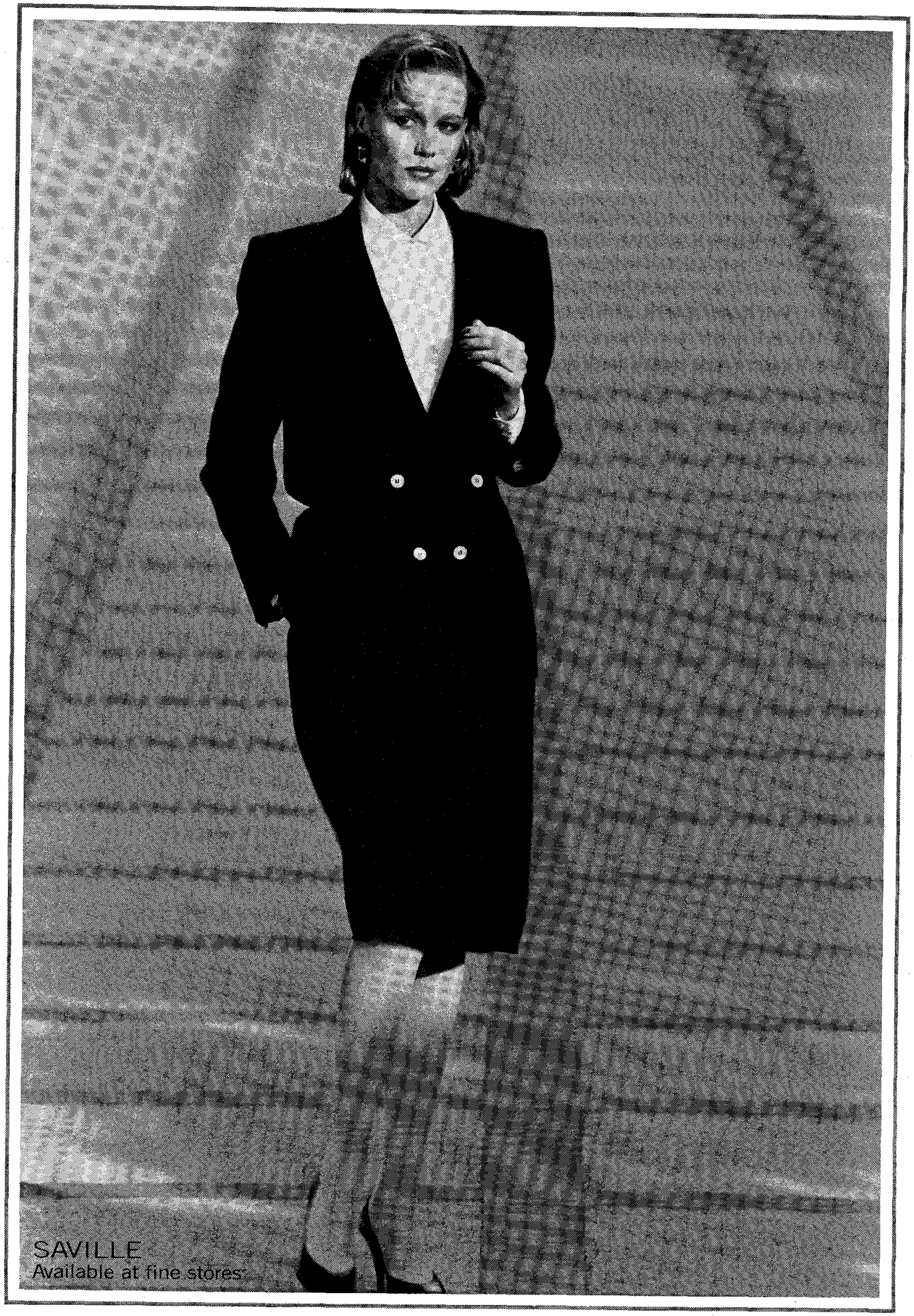
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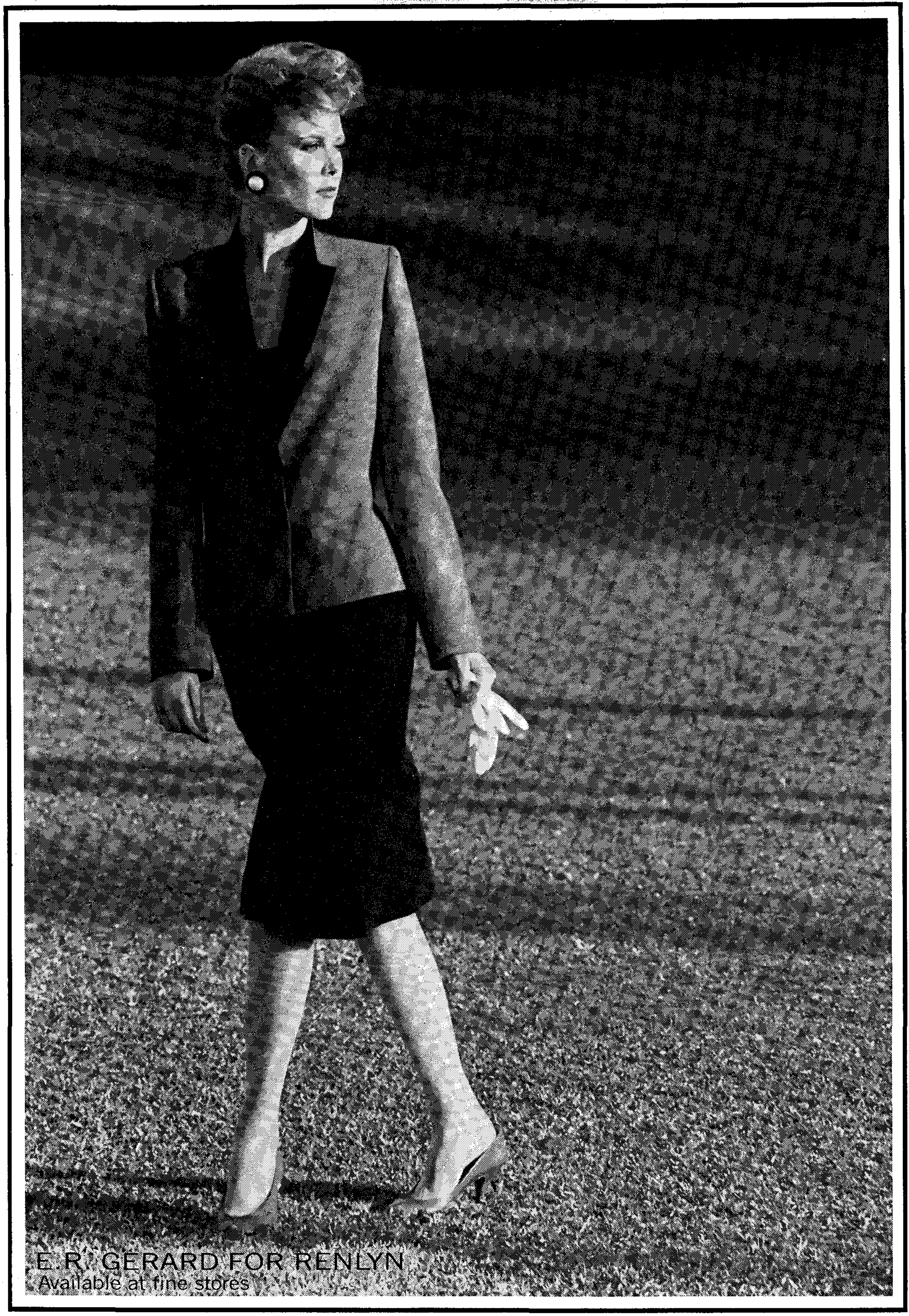
E.R. GERARD FOR RENLYN
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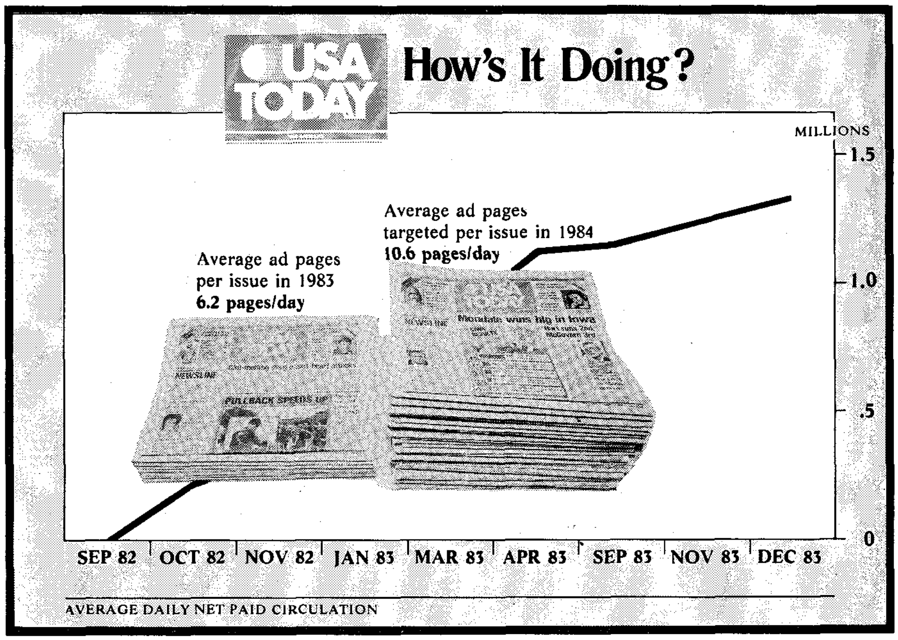
On Madison Avenue/Bernice Kanner

QUESTIONS ABOUT 'USA TODAY'



Pushing for Advertisers

LET ME START BY SAYING THAT I'M ROOTING for *USA Today.* I read it every weekday (approximate time: 14 minutes, or 27 minutes less than the average reader spends, according to the paper's research). I clip liberally from it, snicker at its cavalier treatment of world news, revel in its patchwork of tidbits, and cross my fingers that it will be on my desk the next afternoon. But I am not an advertiser with millions of dollars to spend—the kind of money it's going to take to make the daily stand on its own two feet—and if I didn't get a complimentary copy regularly, I honestly don't know how often I'd buy this paper.

Relationship with parent

USA Today, the country's first "national" newspaper (headquarters: Arlington, Virginia), has survived for seventeen months courtesy of its parent, the Gannett Company. Gannett won't say what it has spent, but Washington newspaper analyst John Morton estimates that the company invested about $20-million in launch money in 1982 and took a pre-tax loss of $107 million on *USA Today* last year. Morton thinks Gannett will lose another $80 million on the paper this year—and that's even if advertising picks up.

The losses certainly won't sink Gannett, the nation's fifth-largest media company, with 85 local dailies, 37 other publications, six TV stations, thirteen radio stations, a billboard empire, and the Louis Harris poll. Last year, its sales reached $1.7 billion, for the sixty-fifth record in 65 quarters as a public company. What's more, Morton sees a huge payoff if *USA Today* becomes even a moderate success. Revenues from the paper last year were $55 million ($43-million from circulation and $12 million from advertising), and Morton figures that they may total $125 million this year. But he envisions $300-million-a-year revenues if the paper turns the corner. (He gives it a reasonable chance of doing just that. "I always thought that the worst that could happen was that *USA Today* would be neither a rousing success nor a drastic failure, that it would be in limbo. Looks like that's where it is at the moment," he says.)

Publishing success takes lots of money—and patience. In its brief history, *USA Today* has been derided as a "McPaper" loaded with "McNuggets" of information, and ribbed about winning awards for the "best investigative paragraph." It's been denounced as a half-hour news program set down on paper, and dismissed as the Rodney Dangerfield of the business, struggling for respect. (Indeed, it's hard to consider a newspaper *serious* when, on the day after the marines were surrounded in Lebanon and President Reagan announced a 30-day-evacuation plan, its top story turned out to be a condensation of a report from the National Institutes of Health, headlined EVEN TODDLERS CAN CARE ABOUT OTHERS.)

Still, the paper has gained attention and converts. Its splashy graphics and color have been widely imitated and credited with revolutionizing American newspaper style. Its coverage of sports—the best-read section—and weather has won praise. Circulation rose to 1.3 million in sixteen months—the fastest circulation rise in newspaper history. For appetites like mine, *USA Today* is not exactly a full meal, but it's certainly a welcome snack.

"We are pretty much where we set out to be, doing what we set out to do," says Allen Neuharth, the 59-year-old Gannett chairman and president, who looks a bit like Liberace. "We're 15 percent ahead of plan in circulation, 15 percent behind in advertising. Last year, we concentrated on building readership. This is the year of the advertiser." Indeed, the business side of the paper has brought in some new, key people. Last fall, *New York* publisher Cathleen Black was hired away to be president in charge of advertising and marketing, and a fortnight ago, onetime *Inside Sports* publisher Valerie Salembier was elevated to ad director.

"I have never been delighted—or even satisfied—with any paper that I've worked on, but *USA Today* is an interesting and enjoyable reading experience for the folks we are aiming at," says Neuharth. "I'm a lot more enthusiastic and optimistic now than I was two years ago."

Neuharth ought to know something about optimism: He has a background straight out of Horatio Alger. He was born on a poor South Dakota farm. Two years later, his father died. Growing up, he helped support his family as a newspaper carrier, composing-room gofer, and part-time helper in a butcher shop and drugstore. He has obviously developed into something of a sophisticate. Recently, wearing an ascot—not the required tie—he finessed his way into "21" by telling the captain he'd just had a throat operation.

The tony readers *USA Today* seeks include business people on the move, the transplanted, people dissatisfied with their local papers, and newspaper enthusiasts eager for a second choice. "Americans all across this country still are hungry for news and information," says Neuharth. "We want 2 to 7 percent of the market; 5 percent is 3 million readers a day." He says he expects to have attracted 2.35 million of them by 1987—which is the year he expects to make a profit.

And the paper *is* attracting the kind of readers it wants. Current *USA Today*

MADEMOISELLE.
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E'RE CELEBRATING our young reader's response to our vital publication. She's given us our sixth consecutive ear of advertising gains, the highest ad page total in 35 years, and a new ad revenue record. With a household ncome of $27,733*, she's the best of the single, working, well-educated and well-to-do young woman's arket. Put your advertising in Mademoiselle, the magazine that bubbles over with the kind of information he's seeking, and make your marketing plans something to celebrate.

TODAY'S HIT MAGAZINE FOR YOUNG WOMEN

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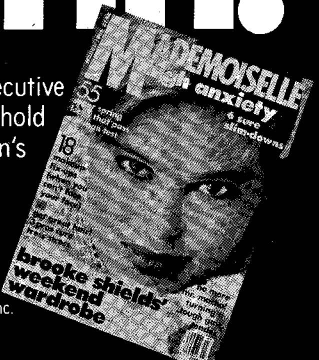

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readers are a cut above the ordinary: Research indicates that they're better educated, younger, richer, and more travel-oriented than the average American. The paper is available to 70 percent of the population; by the end of next year, it's expected to be available to more than 90 percent. And Gannett is currently pondering whether to take it to Europe or the Pacific.

But the campaign to win advertisers has been less successful than the drive to lure readers. (The biggest ad categories are financial services and direct response.) In January, the paper averaged six and a half ad pages a day, and in February, seven and a half—both shy of the ten-pages-a-day average the paper started with, the ten and six-tenths a day it hopes to run this year, and the fifteen pages a day it needs to break even, says Morton. "No matter how lively the product, *USA Today* cannot make it without more advertising," he says. Most newspapers get about 80 percent of their revenue from advertising.

Of last year's 1,266 advertisers, 65 were drawn to *USA Today*'s pages by a partnership plan: They got a free ride for the first six months, then paid full rates, based on circulation, for the next nine. Even at full rates, advertisers are getting a bargain. A color page in *USA Today* is $23,881; in *Time,* $101,825. A 30-second spot on prime-time network TV averages $81,300. And it's no secret that ad space is still being discounted. Advertisers who take a full-year schedule get 20 percent off.

Some advertisers say they are wowed by *USA Today*'s "firepower" (its big, colorful pages); others are immune to it. "If advertising were really just a beauty contest, *USA Today*'s survival would be guaranteed," writes Alan Gottesman, of L. F. Rothschild, Unterberg, Towbin, the investment firm. "But aside from pretty, what is [*USA Today*]? From an 'audience' point of view, clearly it's a paper. From other newspapers' viewpoints, it is seen as a competitor. But from a business sense, this is a different breed of cat. . . . Analysis of a medium can begin with one key question: Who *must* use it? In *USA Today*'s case, there's really no one."

The paper has passed the magic 1-million-circulation mark, the point at which advertisers traditionally take such a publication seriously. But, in this case, they still have questions. Most newspapers derive about 75 percent of their circulation from subscriptions. *USA Today* sells only about 32 percent that way. The rest is sold on newsstands and from those squat, blue-and-white boxes that Neuharth helped design and that stirred some angry protests when they invaded New York streets last April. (Many of the boxes have been moved around in the search for better sales—and some of them seem to be carrying

MASSON
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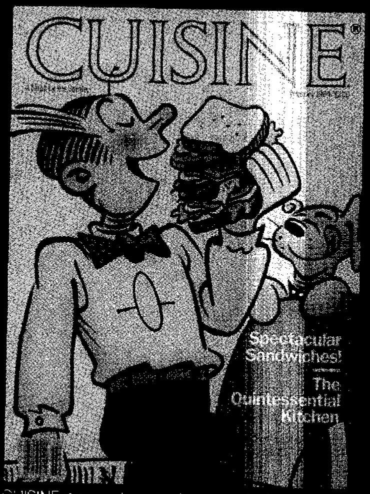
THIS IS THE AGE OF CUISINE


CUISINE
Spectacular Sandwiches!
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Swim, sail, shop, golf, gamble, dine, dance and romance. Hit all our hot spots. And relax. There's a place for everyone. From posh resorts on Cable Beach and Paradise Island to Nassau's intimate inns and hotels in town and everything in between. With two casinos—one on famous Paradise Island and a new one on Nassau's beautiful Cable Beach. It's all here now at our Bahamas. Call your travel agent or 800-327-0787 (305-443-3821 in Miami).

IT'S BETTER IN THE BAHAMAS.

NASSAU & PARADISE ISLAND

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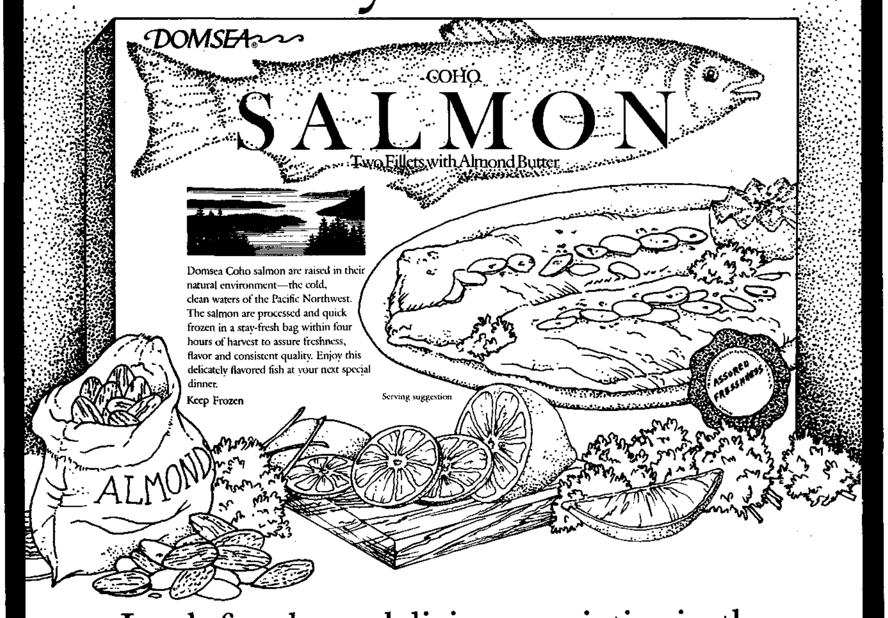
Now fresh-tasting salmon is always in season.


DOMSEA®
COHO
SALMON
Two Fillets with Almond Butter
Domsea Coho salmon are raised in their natural environment—the cold, clean waters of the Pacific Northwest. The salmon are processed and quick frozen in a stay-fresh bag within four hours of harvest to assure freshness, flavor and consistent quality. Enjoy this delicately flavored fish at your next special dinner.
Keep Frozen
Serving suggestion
ASSURED FRESHNESS
ALMONDS

Look for three delicious varieties in the frozen food section of selected stores.

yesterday's papers well into the morning.) Newsstand buyers are not an advertiser's dream.

"USA Today has to show advertisers that its circulation is continuous—that its readers are committed, not incidentally loyal," says Michael Drexler, executive vice-president at Doyle Dane Bernbach. "All our research reveals that greater reader loyalty is tied to more-effective advertising impact." An audience of travelers does not play into advertisers' hands. "We can't analyze sales information," says Drexler.

Even *USA Today*'s central idea—to become a paper for all people—may be hurting it with advertisers. "A single-edition national newspaper is a contradiction in terms," says Ira Carlin, media director of McCann-Erickson. Eighty-five percent of newspaper advertising is local retail; *USA Today* can't hope to attract much of that. The paper has lured car, cigarette, and liquor advertisers, who like to make a splash with color and large display. But it can't offer the reach of network television or the newsweeklies, and as a way to reach the public, the paper seems useful occasionally, not regularly.

"The advertising needs for which *USA Today* has the solution are not common," says Allen Banks, executive vice-president at the Dancer Fitzgerald Sample ad agency. *"USA Today* has not yet convinced advertisers it's a viable alternative to the newsweeklies, the way the *Wall Street Journal* is to *Forbes, Fortune,* and *Business Week.* That may be tough to do. *Time, Newsweek,* and *U.S. News & World Report* are kept around the house for a while. *USA Today* is a quick read and then discardable." Adds McCann's Carlin, "It's an exceptionally well-done part-newspaper-part-magazine, but it has never been a must buy for advertisers and probably won't ever be. The reason: It's not a must buy for readers. It's competing against must-buy, must-read publications in a time-bound society."

The Audit Bureau of Circulations report, due out in April, might be significant. The first official readership count could give the paper credibility and answer the reader-loyalty question. But the findings could be ominous for the paper's future. "If the basic fear, that the newspaper is living off predominantly new, non-repeat circulation, is confirmed, *USA Today* will die," says Carlin. "It won't happen right away. For a while, they may continue to pump money through the I.V. But if it's determined that the churn is what some of us fear, then *USA Today*'s survival is a matter of time."

But forecasts have been wrong in the past, and I'm hoping they will be this time. How else will I get through the 3 P.M. doldrums? ▬

HOW TO FIRE UP YOUR AD AWARENESS WITHOUT FIRING YOUR AD AGENCY.

Ad agencies are like the butler in murder mysteries. They always get blamed first.

But sometimes the culprit isn't the agency that created the ad. But the magazine that ran it.

If you want your ad to be read, run it in a magazine where it has a better chance of being read.

U.S.News.

Our readers notice *everything* in their favorite magazine. Because we've eliminated everything that isn't worth their notice.

So run your next ad in U.S.News. And find something else to pin on your agency.

Like those exorbitant stat bills.

U.S.News
& WORLD REPORT

WE GIVE YOU THE CREAM. NOT THE SKIM.™

Real gold.
Once you get the feel of it nothing can touch it.

FOR A FREE BROCHURE ON BUILDING A KARAT GOLD JEWELRY WARDROBE WRITE: INTERNATIONAL GOLD CORPORATION, LTD., 900 THIRD AVENUE, NEW YORK, N.Y. 10022.

14K KARAT GOLD

Nothing else feels like real gold.

The National Interest/Michael Kramer

THE HART OF THE MATTER

A Two-Man Race?

LET'S GET RIGHT TO THE DEMOCRATIC race in New Hampshire, and beyond.

New Hampshire is not Iowa. There are few liberals in New Hampshire, and fewer minorities. There is no sales tax, no income tax, and at 4.3 percent, New Hampshire's unemployment rate is the nation's lowest.

Unlike Iowa, a caucus state, New Hampshire has a primary. The balloting is secret; one needn't declare his presidential preference before a roomful of friends.

New Hampshire has a reputation for being contrary. It enjoys knocking off front-runners. Anything can happen there, and usually does. But this year, it probably won't.

Walter Mondale, who knows New Hampshire's fickle political history as well as anyone, is taking nothing for granted. He's been organizing in New Hampshire for over two years, and the polls say he'll win. As I write—six days before the primary—Mondale has a twenty-point lead over his closest rival, John Glenn. But the latest poll before *New York's* press time was taken before the Iowa caucuses. In Iowa's wake, there are rumblings.

No one thinks Mondale will actually lose in New Hampshire, but there's a large undecided vote there, and conventional wisdom holds that those who favor Mondale are already reflected in the polls—and that those who don't are looking elsewhere.

The surprise in Iowa was Gary Hart, who came in second. Hart is a liberal; he's to the left of Mondale, but you'd never know it from the polls. Hart seems to appeal across the spectrum. The exit surveys in Iowa found Hart attractive to conservatives, moderates, and liberals, to old and young, to union members and white-collar workers (whom the Hart campaign calls "Yuppies"—young, urban professionals).

In New Hampshire, Hart's campaign organization is far more impressive than it was in Iowa. He's been trailing Glenn in the New Hampshire soundings, but that was before the Iowa results, and no one would be surprised if Hart moved into second place behind Mondale.

The question is how close Hart (or someone else) can come to the former vice-president. Hart's scenario runs like this: If he comes within ten points of Mondale in New Hampshire, and the rest of the field lags, the two-man race Hart declared existed after Iowa may actually become reality.

Out of the pack: *Hart to heart in New Hampshire.*

In theory, Hart is in trouble after New Hampshire no matter how well he does there. The Maine, Vermont, and Wyoming contests aren't taken seriously, and Hart's campaign is almost invisible in the South, where the play will move on Super Tuesday, March 13. But if Hart really does close in on Mondale in New Hampshire, the media, which abhor a runaway, may well help him redefine the game. Hart will say that his late surge entitles him to a fair test against Mondale on Super Tuesday, and that such a contest can be found only in Massachusetts, Washington, and Oklahoma—where Hart's forces have put together a credible campaign—and in selected areas of the South where Hart is trying hard to do the same thing. To the extent the media buy his notion, Hart would be able to turn a sure bet for Mondale into a horse race.

Hart believes Mondale's strength is due, in large part, to the support of liberal Democrats scared by John Glenn, the most conservative of the Democratic pretenders. "They've gone with Mondale so far," says Hart, "because they will do anything to avoid voting for Glenn. If Glenn is perceived to be out of it, they could feel released, and then they could come to me."

Hart's strategy assumes two further results: first, that Jesse Jackson will not only stay in the race but will do so well among blacks in the South that "the contests down there will become white primaries in which I'm pitted against Mondale to the virtual exclusion of everyone else."

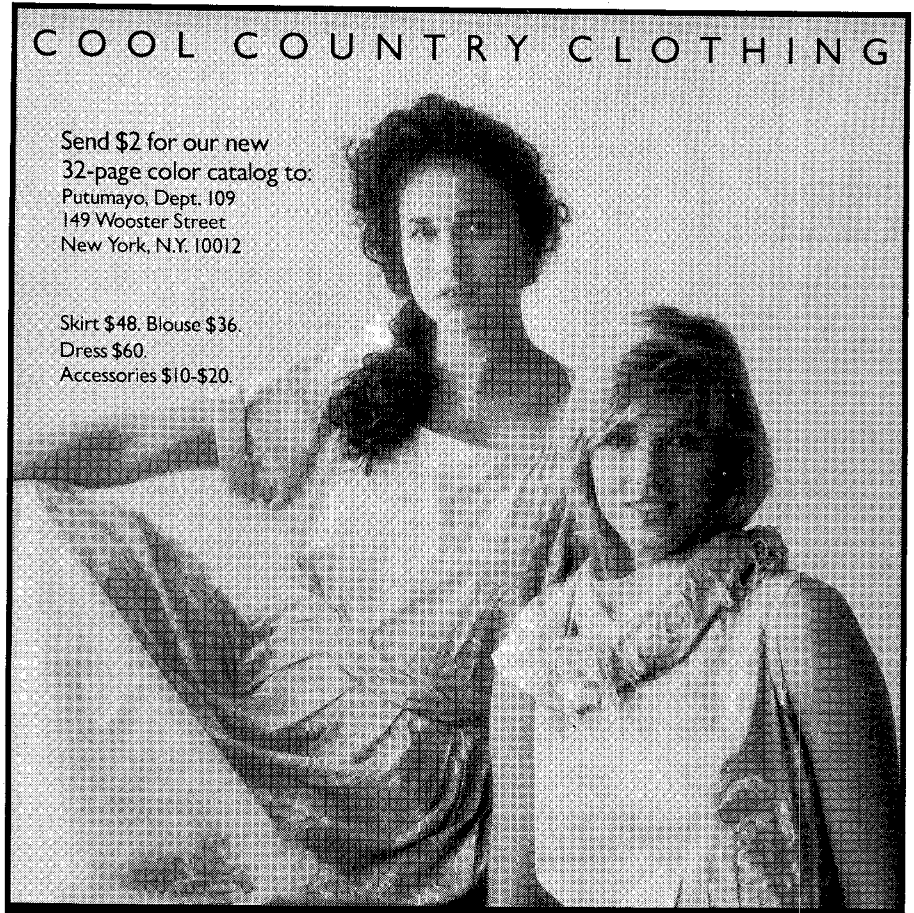
Hart's second assumption is that George McGovern, who surprised everyone in Iowa by spending practically nothing and finishing third, will do less well in New Hampshire and so cease to be a factor. Hart hopes that McGovern has "overestimated his nostalgic appeal" in the North—not only in New Hampshire but in Massachusetts too, which was the only state McGovern carried in 1972, and where, after Nixon's fall, bumper stickers appeared saying "Don't blame me, I voted for McGovern."

For a time, the Hart forces thought that McGovern might bow out in favor of their man. McGovern had told people that he didn't want to hurt Hart, who had been his 1972 campaign manager, but if anyone ever really believed McGovern, they don't today. Hart's aides think McGovern is really after a Cabinet post, and Hart himself says he wouldn't be surprised if McGovern did drop out—and then endorsed Mondale.

There's been a good deal of talk lately about Hart's failure to file complete delegate lists in many contests. That need not be a problem. There is a psychology to nomination politics, and switching among delegates nominally committed to other candidates is possible in many states. In other words, if Hart catches on in the popular vote, he could get the nomination regardless of the early delegate counts.

What *would* stop Hart—besides

Photograph: A.P./Wide World.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Dress $60.
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strong Mondale showings that leav Hart's scenario spinning meaninglessly—would be a comeback by Glenn or the emergence of another challenge from back in the pack.

After his stunning defeat in Iowa where he received less than 4 percent c the vote, Glenn is putting almost all hi chips on New Hampshire. He's jus about closed up shop in Maine, an troops from around the nation hav been diverted to New Hampshire. I Glenn finishes second to Mondale i New Hampshire, the Hart boomlet wil burst. And then Glenn will have th chance to go at Mondale in the South where it is said his conservative stanc can win.

But a Glenn comeback in New Hampshire seems unlikely. He is still borin and stiff, a smoke-alarm candidate—h speaks and the room clears. Glenn's qui jabbing at Mondale—a tactic that appears to have backfired—but he continues to suffer from being viewed a "just an astronaut," a perception h himself reinforces at almost every campaign rally by referring to what "w accomplished 22 years ago."

Jesse Jackson has been packing them in, but Hart's emergence may cause th protest vote to abandon Jackson in favo of a man who could actually take th nomination away from Mondale. Jackson is a spellbinder with a good show but as a candidate for president he may be perceived as ill-equipped for the office—just like the senator people know only as a spaceman.

As for the rest, Reubin Askew and Ernest Hollings have achieved as little a was predicted. They should drop soon—and so may Alan Cranston.

Cranston had a good organization in Iowa, but his fourth-place showing fel well below his own hopes, and his campaign manager, who dissuaded him from walking away last week, now says tha Cranston will probably fold if he can' improve in New Hampshire.

A caveat: I am writing in advance o not only the New Hampshire results bu also before the Great New Hampshire Debate. And it is possible that Mondale or Hart, or Glenn, or one of the other could stumble, or have a surprise recovery. That's what happened to George Bush after Iowa in 1980. And back then after I predicted Bush's upset in Iowa, also wrote that Bush would whip Reagan in New Hampshire—which couldn' have been wronger.

This time around, I wrote that Har was the fellow to watch in Iowa, and was right again. Now I'm saying Har could close the gap with Mondale in New Hampshire and redefine the Democratic war into an exciting race—I may very well have jinxed the guy as surely a if he'd been put on the cover of *Sports Illustrated.* ■

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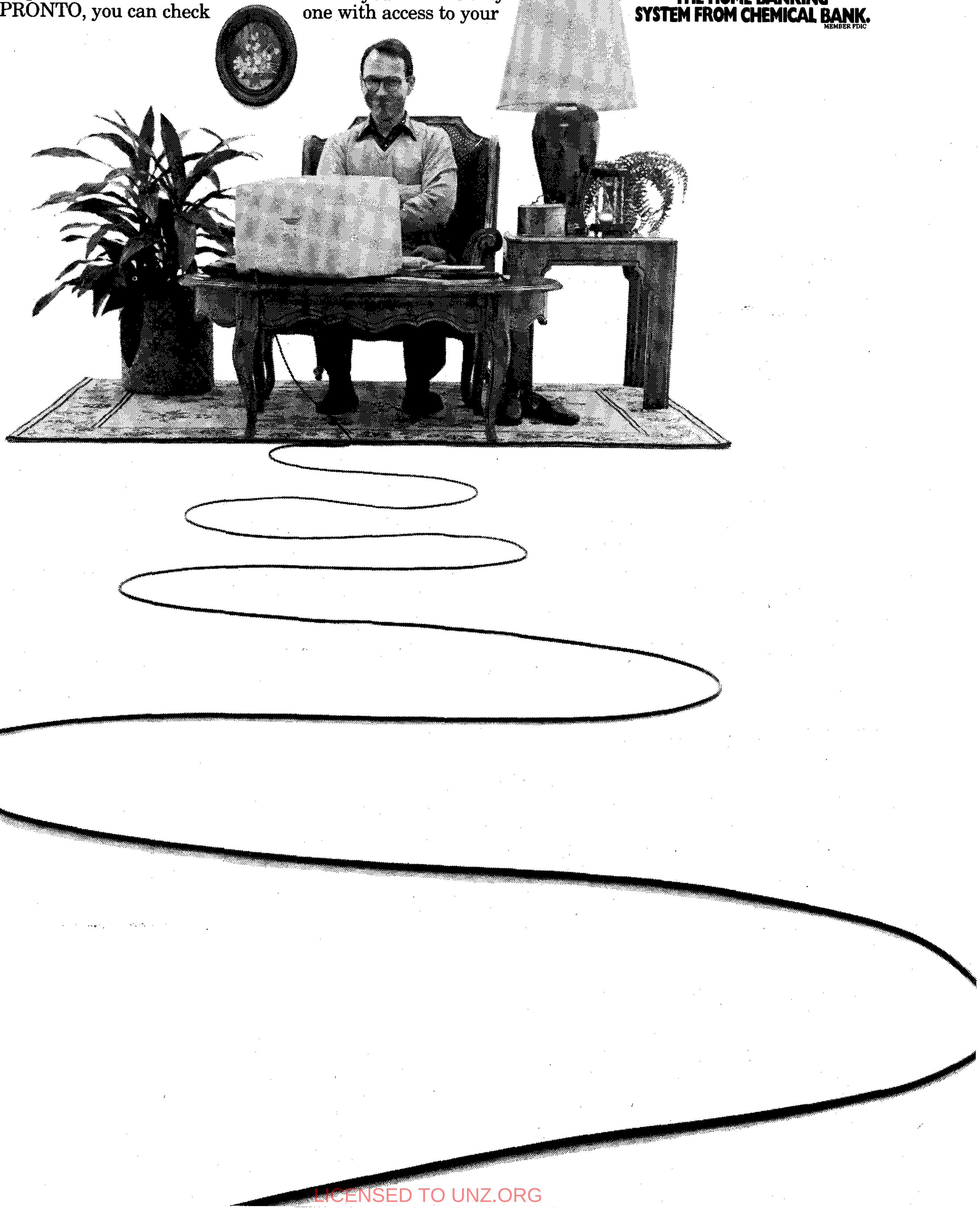

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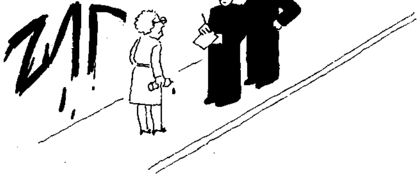


PRICES

HERE'S WHAT A DEWAR'S White Label Scotch on the rocks costs around town:

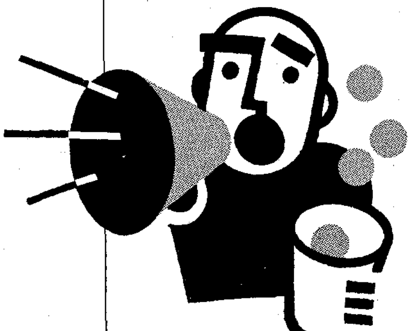
Sir Harry's Bar	$5.00
Le Cirque	4.75
Cafe Luxembourg	4.00
P. J. Clarke's	2.90
Costello's	2.80
The Lion's Head	2.40
Cedar Tavern	2.25
The Subway Inn	1.50

MINOR OUTRAGES

SUBWAY SWINDLER

AFTER THREE YEARS OF living in this city, I am immune to almost all forms of panhandling. But something about this young man in the subway affected me differently.

"Ladies and gentlemen," he began. His voice trembled, and he shook all over from the story he had to tell. It was a few weeks after inmates in city prisons had been released on reduced bail, and he was part of that group. "Since that time," he said, "I have been unable to find work. All I want is to be able to earn a decent living, but even that has been denied me because of my record. And I don't want to find myself facing one of you in a dark street some night."



His voice cracked, and he shook his head, unable to continue. He held out his paper cup, and we gave. I handed him a dollar, embarrassed that it wasn't more. An old lady said "Bless you" as she dropped in her coins. The whole car glowed with emotion after he left us.

The next day, I told a friend, who writes crime stories, about this victim of the criminal-justice system. "Was he white, slender, with dark-blond, curly hair, on the I.R.T. Seventh Avenue line?" Yes, he was. "That guy's amazing," said my friend. "He picks up on every trend faster than anyone else. Best media manipulator I've ever seen." ELLEN HOPKINS

BRIEF LIVES

Bill Kurtis With Anchovy

UNTIL A SHORT TIME AGO, PEOPLE IN Chicago had two local infatuations to help ease the ache of second-city-dom, the flatlands, and the Cubs. One was Pizzeria Uno, a downtown restaurant serving pizza that was arguably unique: thick; light-crusted; heavily spiced, cheesed, and tomatoed. The other was Bill Kurtis, the adored anchor on the most popular local TV news show. How curious then to be dining at a new Pizzeria Uno restaurant on Sixth Avenue near 8th Street, sharing a pizza (anchovy and sausage) with Bill Kurtis, now the co-host of the New York–based CBS *Morning News*.

How's the pizza? "Terrific," says Kurtis, who knows the difficulty of moving into a new market. His arrival at *Morning News*, two years ago, did little at first to pick up the show, and for a time, he was outshone by the blond dazzle of his co-anchor, Diane Sawyer. But Kurtis, 43, has emerged as the serious choice for those looking for news in the early morning.

Over the last several years, Kurtis has been polishing a skill unusual for his kind: He's been writing. He's had articles on Amerasian children and on a black-American sect in Israel, among others, published in the *Times'* Sunday magazine, and Rand McNally recently brought out his book *Bill Kurtis on Assignment*. It's an account of how, as a TV reporter in Chicago, he covered some of his best stories, including his groundbreaking documentaries on Agent Orange. Now Kurtis talks about the written word with the enthusiasm of a convert. "When you start working with words, you cherish them, you don't want to give them up," he says. "That's the beauty of writing—it's your byline, it's your product. You can be in television for twenty years and have nothing to show for it."

Over pizza, he is upbeat and diplomatic. In the course of growing up and getting educated in Kansas, he came down with a law degree, but doesn't seem seriously afflicted with the condition today. Since moving to New York, he's been living on the Upper West Side, walking to work at three in the morning. "I like New York," he says. "I like the West Side very much." On many weekends, though, he flies back to Chicago. His wife died of cancer seven years ago, and his fiancée lives there with his thirteen-year-old son. His daughter is at boarding school. In Chicago, his book is doing "very well."

"News is almost the only thing they've got going out in Chicago," Kurtis says. "The news personalities on the various television shows become important, probably far beyond what they should." But why's the pizza there so good? "It has substance," Kurtis says. RICHARD BABCOCK

Photograph by James Hamilton. Illustrations: top, Guy Billout; bottom, Anders Wenngren

CIVICS

LUNCH IN THE PEACH ROOM WITH 'MAYOR'S MAYOR

EXCERPTS FROM A POST-publication lunch with *Mayor*'s mayor.

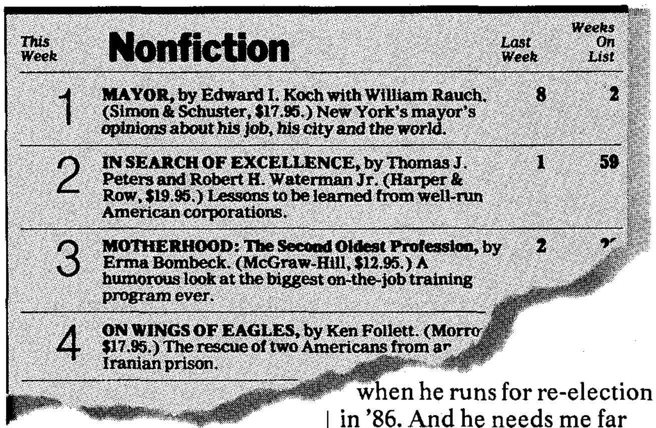
The Peach Room is Ed Koch's hideaway—a squarish basement box directly beneath the mayor's office in City Hall. Abe Beame used to nap here, says Koch, pointing to the black leather couch pushed against windows obscured by venetian blinds.

This mayor doesn't nap. He eats. But only when he isn't talking, which is almost never. So he tells the nice waitress, "Hold this for me later. Do you hear? *Do not, do not* throw this away." Her nod is imperceptible, and the nice lady retreats with the food.

The mayor is running for a re-election a year and a half away, which may as well be tomorrow in political time. So Koch is entertaining the press. Besides our crowd, the round table accommodates Bill Rauch, the mayor's press secretary, Stan Brezenoff, the new deputy mayor for operations, and Dan Wolf, the dollar-a-year all-purpose *éminence grise*. Later, Ken Lipper, another deputy mayor, lopes in and settles on Abe's old couch.

We listen. Some distinctions are made. "I wasn't *depressed* after losing the governorship," says Koch. "I was sad. There's a difference. And anyway, I'm not anymore."

About the man who won, Koch is still bitter. He goes on about the charges of homosexuality that have arisen "in only two of my fourteen campaigns. And in both of those," says the mayor, "it was Mario Cuomo who was my opponent." For Koch, who plays political hardball better than anyone, enough has been said. He rests his case, but then adds cautiously that he never said Cuomo had actually instigated the smear. "What I did say, what I do say," says the mayor, "is that he condoned it."



This Week	Nonfiction	Last Week	Weeks On List
1	**MAYOR,** by Edward I. Koch with William Rauch. (Simon & Schuster, $17.95.) New York's mayor's *opinions about his job, his city and the world.*	8	2
2	**IN SEARCH OF EXCELLENCE,** by Thomas J. Peters and Robert H. Waterman Jr. (Harper & Row, $19.95.) Lessons to be learned from well-run American corporations.	1	59
3	**MOTHERHOOD: The Second Oldest Profession,** by Erma Bombeck. (McGraw-Hill, $12.95.) A humorous look at the biggest on-the-job training program ever.	2	7
4	**ON WINGS OF EAGLES,** by Ken Follett. (Morro $17.95.) The rescue of two Americans from ar Iranian prison.		

For the future, Koch is eager to send a message. "He'd better watch out," says the mayor about the governor. "If he supports someone against me next year, then I'll go against him when he runs for re-election in '86. And he needs me far more than I need him. A Democrat can't win statewide for governor without a big vote here in the city. He needs those votes. I already have them."

Walter Mondale? "He wants to be loved. That's wrong. A politician shouldn't want that. Being loved is a bonus that comes. But you shouldn't want it."

As is often the case, the mayor seems to be talking about himself. I've covered Walter Mondale for some time, and while it's obvious that Mondale's ego takes second place to no one's, it is respect, not love, that he's always seemed to be after. Koch, on the other hand, respects himself enough. It's the mayor who's always been after love.

The pineapple chunks devoured, we take our leave of the Peach Room. Later in the day, I learn that *Mayor* is going to No. 1 on the *Times'* best-seller list. We're lucky to have seen Koch when we did. There'll be no talking to him now. MICHAEL KRAMER

CHOW

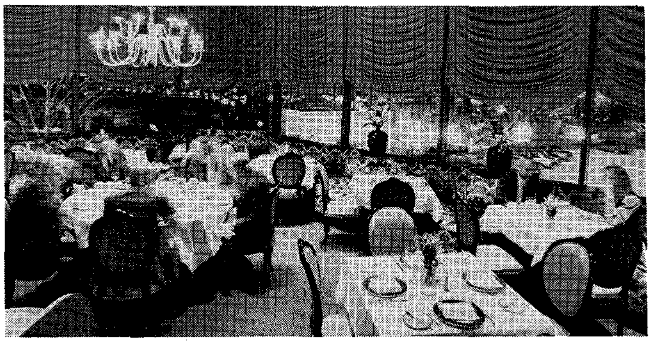
Dinner on the 'Rive Droite'

THE AD IN THE *Times* TELLS how we can cross the Rivière Hudson at the Pont Georges Washington. The man who takes our dinner reservation tells us to hang a right after the Getty gas station on Route 4. The parking attendant in the Fort Lee Executive Park directs us to the building with the On-Line Software sign.

Our destination: Les Elites, "a great French restaurant" on the Rive Droite of the Hudson. Our purpose: to see if a Frog Pond in a New Jersey office park can be "*vaut le voyage.*"

Inside, the look is Windows on the World: glass-enclosed bar, different dining levels, walls of glass. Outside, it's still New Jersey: no skyline, only the Gulf and Holiday Inn signs glowing over Route 4.

The menu is New York: endive-and-red-cabbage salad, a warm vinaigrette of fowl and vegetables. Ignore the $1,600 1945 Lafite-Rothschild and plump for the $35 Puligny-Montrachet "Combettes." More dinner: a gently grilled butterflied veal steak, steak au poivre vert, salmon poached in champagne sauce. Nearby, a polar-bear ice sculpture drips silently above a smoked-salmon platter.



Managing Les Elites is ex–New Yorker Jean Rene Larriaga, of the late Le Mistral. Around the packed room are what appear to be other ex–New Yorkers, who match the MD and DDS license plates in the lot outside. No Eurotrash, just the prosperous burghers of Bergen County.

The only hint of New Jersey (other than the highway's glow) is the trencherman's dessert portions—"Le Strawberry Shortcake des Elites," which stands seven inches tall, and a half-pint of chocolate mousse in a pastry timbale. The bill is New York, though: $178.86 for three.

Vaut le voyage? For New Yorkers in the mood for a ride, sure—especially since the gas on Route 4 is the cheapest around.

NANCY MCKEON

Photograph, bottom: Roberto Brosan.

UPDATE

Bonnie Koloc On Broadway

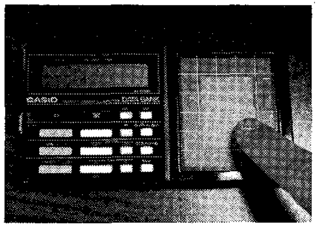
WHEN "BONNIE KOLOC'S Manhattan Transfer" appeared (*New York,* May 16, 1983), the Chicago-based singer was having trouble launching her career here. She didn't even have her own apartment. But last fall, Koloc auditioned for Joseph Papp, who was putting together *The Human Comedy* for the Public Theater. Though Koloc had little theatrical training, she landed the part of a widow who loses a son to war. The love of Koloc's life had died when he was 34, and Papp says that's what he immediately saw, "that look in her face . . . a sense of tragedy."

The play will move to Broadway's Royale Theatre on March 20. Meanwhile, Koloc is fixing up her new place, in Astoria.

ON LINE

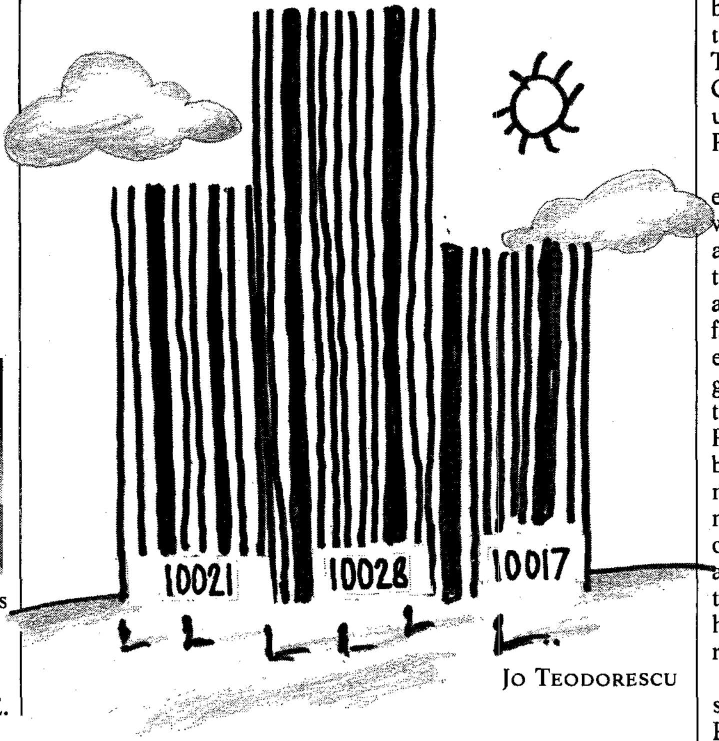
THE LATEST THREAT TO PEN and paper is Casio's Data Bank, a pocket-size computer that functions as an electronic address book, memo pad, appointment schedule, and calculator.

Information is entered by tracing letters and numbers with your finger on a screen. You can store about 60 names (automatically alphabetized) and phone numbers. There's also a "secret" section that requires a password to gain access.



Also known as the Casio PF-8000, Data Bank lists for $69.95. J.E.

PEN AND PENCIL



Jo Teodorescu

LONDON LETTER

THE PRINCESS IN QUESTION

LAST NOVEMBER, WHEN Queen Elizabeth's nephew, Viscount Linley, was asked by a journalist what he would give his worst enemy for Christmas, he replied, "Dinner with Princess Michael." This was the first public admission by a member of the Royal Family that one of its newest additions is held in scant regard.

Gossip columnists have exhausted themselves trying to find out the exact history of the woman who was born Baroness Marie-Christine von Reibnitz in Czechoslovakia in 1945. In 1971, she married Tom Troubridge, a wealthy British businessman. A year after their breakup, in 1977, Mrs. Troubridge married the Queen's sturdy but unimaginative first cousin, Prince Michael of Kent.

Princess Michael took easily to her new title: Within weeks, her tall figure and aggressive good looks were to be seen at the openings of a multitude of movies, fashion shows, and furniture exhibitions. This stomping ground is an area traditionally regarded by the Royal Family as too show biz but which has guaranteed the new princess a good deal of media coverage. So omnipresent is the princess, and so regally attired, that the Queen herself was once heard to remark, "She's more royal than the rest of us."

Because they receive no state income, Prince and Princess Michael of Kent are far less well-off than their relatives. "We'll go anywhere for a hot dinner," the princess once joked. The joke seems destined to rebound. She recently accepted an advance payment for a book on foreign princesses—which will be ghostwritten—and her professional TV appearances are becoming more and more frequent. Might she become the first royal to host her own television game show?

Craig Brown

BOOK NEWS

Big-Money Romance

YOU MAY NOT HAVE HEARD of Janet Dailey, but she's one of the world's best-selling writers. Her 80 romances have sold close to 100 million copies. Her contract with Pocket Books expires with the delivery of her next novel, due in April, and talks on a new contract could produce the biggest deal in publishing history.

Dailey, her husband and business manager, Bill, and literary agent Richard Curtis are said to be seeking a record-breaking eight-figure arrangement with Pocket that includes a long list of contractual demands.

The negotiations could be especially dicey, because Curtis and Pocket Books' president, Ron Busch, have clashed in the past. Curtis was outraged when Pocket tried to name agent Scott Meredith editorial head of its science-fiction division. Curtis represents a number of sci-fi writers and also the Science Fiction Writers of America, which fought bitterly against the Meredith appointment.

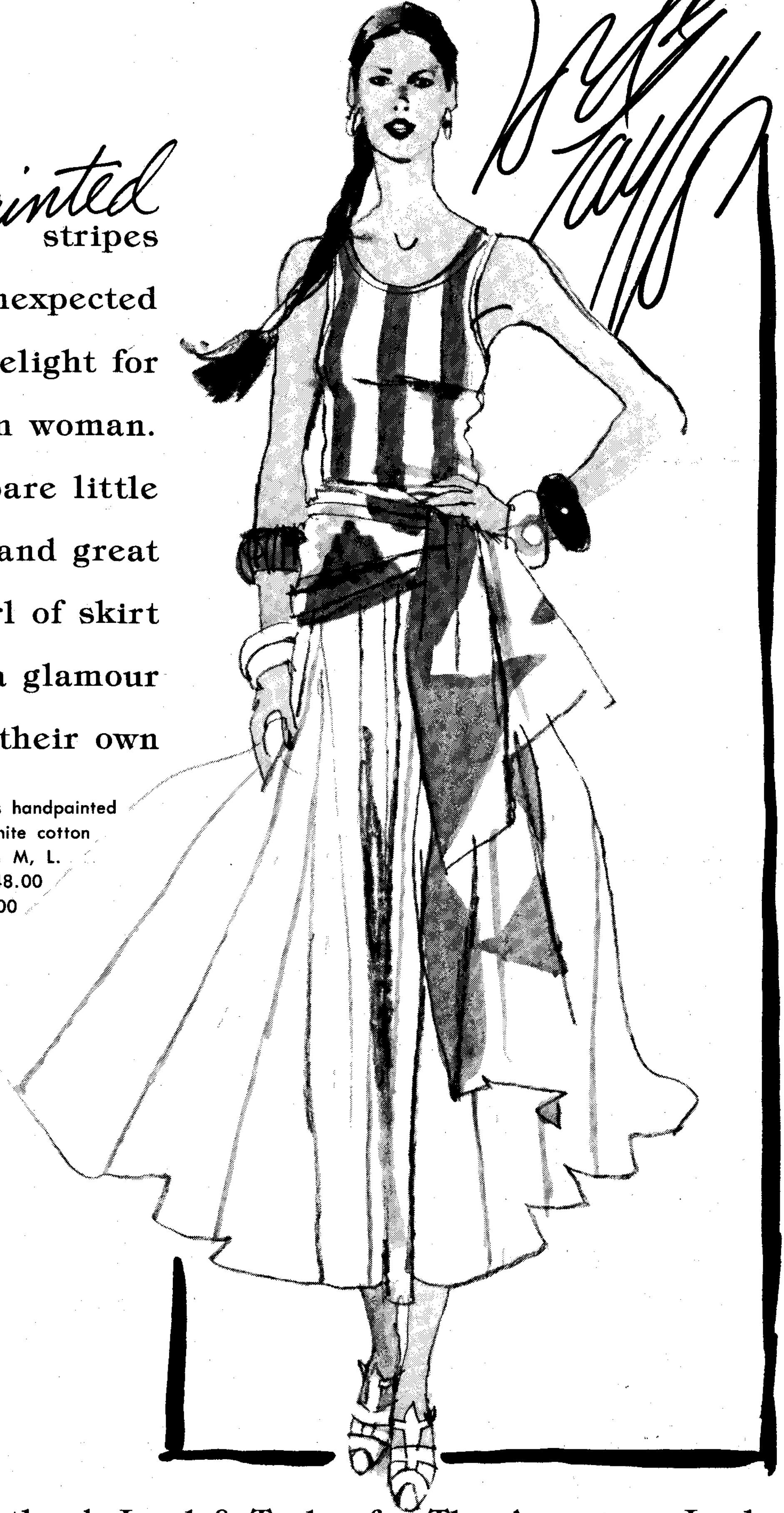
Leonore Fleischer

Photographs: top left, Martha Swope; top right, Keystone; left, Roberto Brosan

The American Look

Handpainted stripes
—our unexpected
delight for
the American woman.
Now her spare little
tank and great
swirl of skirt
take on a glamour
all their own

Aqua stripes handpainted
on fresh white cotton
by Artemisia, S, M, L.
Knit tank top, 48.00
Crinkled gauze skirt, 110.00
Sash that doubles as a shawl, 84.00
Sports Floor, Fifth,
Lord & Taylor, Fifth Avenue
at 39th Street—
call (212) 391-1199
Open daily 10 to 6
Thursday 10 to 8



You can thank Lord & Taylor for The American Look.

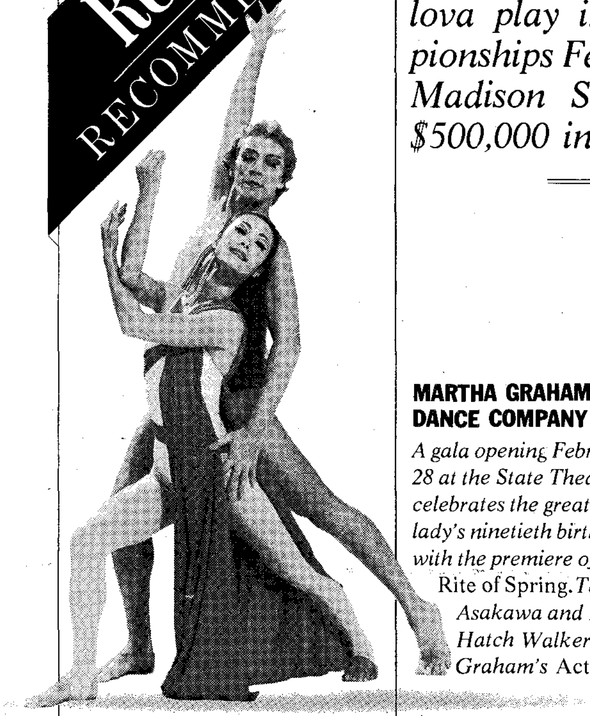
RUTH RECOMMENDS

BY RUTH GILBERT

Lloyd, Mandlikova, Jaeger, and Navratilova play in the Virginia Slims Championships February 28 through March 4 at Madison Square Garden—for a mere $500,000 in prizes.

'CINDERS'

Christopher Walken stars as a documentary filmmaker in Janusz Glowacki's disturbing play about a girls' reform school, at the Public now through March 12 (page 106).

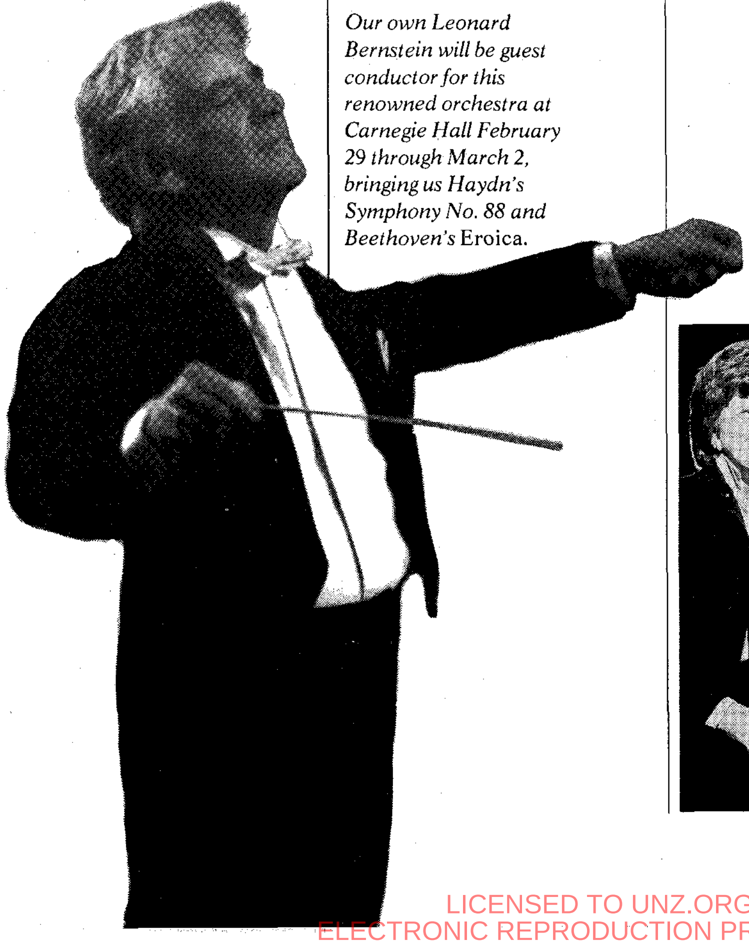


MARTHA GRAHAM DANCE COMPANY

A gala opening February 28 at the State Theater celebrates the great lady's ninetieth birthday with the premiere of her Rite of Spring. *Takako Asakawa and David Hatch Walker dance Graham's* Acts of Light.

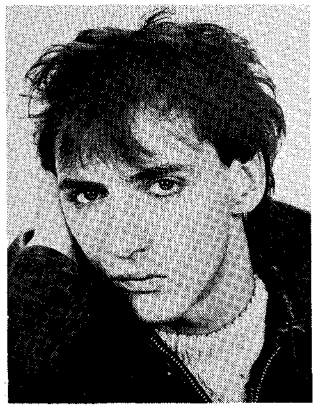
VIENNA PHILHARMONIC

Our own Leonard Bernstein will be guest conductor for this renowned orchestra at Carnegie Hall February 29 through March 2, bringing us Haydn's Symphony No. 88 and Beethoven's Eroica.



SIMON TOWNSHEND

The 24-year-old brother of Peter (The Who?) is already a rocker in his own right. He'll be at the Ritz March 3—try him, you'll like him.



'HEY, MA... KAYE BALLARD'

Here's Kaye, with accompanist Arthur Seigel, in her one-woman show opening February 27 at the Promenade Theatre. Kaye wrote the show herself (with a little help from Gershwin, Porter, and others).

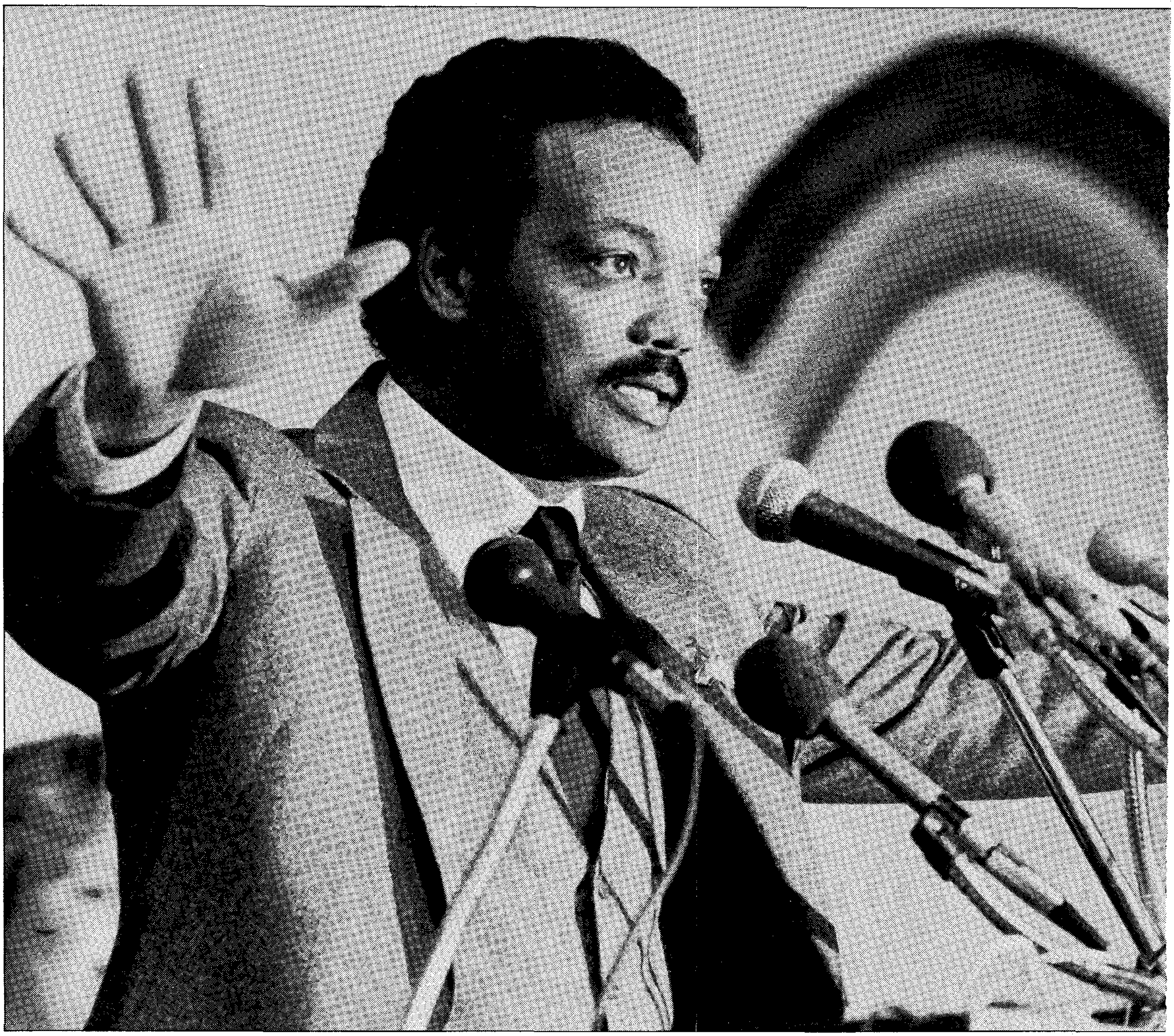
Photographs: top left, top right, and bottom right, Martha Swope

The one and only Guy Laroche is only at Guy Laroche. New York, 36 East 57th. 759-2301
Spring-Summer collection

Guy Laroche

Paris

RUNNING WITH



'WHETHER I WIN or lose, American politics will never be the same again," shouted the Reverend Jesse Jackson from the stage of the Apollo Theater, in Harlem. He may be right. With little money, a lot of media attention, and almost no organization, Jackson has traveled from Damascus to Chicago to New England, attracting large black and white audiences.

His stated aim is to run for president and form a progressive wing of the Democratic party, a "Rainbow Coalition" of blacks, whites, Hispanics, and women—"the left-outs," as he likes to call them, those neglected, hurt, or fed up with Ronald Reagan's policies. His platform is politically unique; he is openly running against organized labor, promoting a non-interventionist foreign policy, flirting with socialism and the Palestinians. In New Hampshire—a state where few blacks live—a vote for him would be a message to Walter Mondale and the Democrats that some party members aren't content with things as they are, that they want change.

Traveling with Jackson, watching his rise in the polls, talking with his friends and foes, is to see a candidate possibly on the verge of crossing over into white mainstream politics. What's more, he appears to be emerging as the dominant black leader in this country. "Part of what Jesse is proving is that he's the preeminent black leader and that on some issues he can transcend race," says one of his friends. "I think he wants to eclipse Martin Luther King. If he can be the power broker at the convention, he'll be formidable after that."

A black journalist in Chicago who has known him for years adds, "Jesse knows how to say the right thing that affects and moves black people. Now he's trying to emerge as the leader of the New Left."

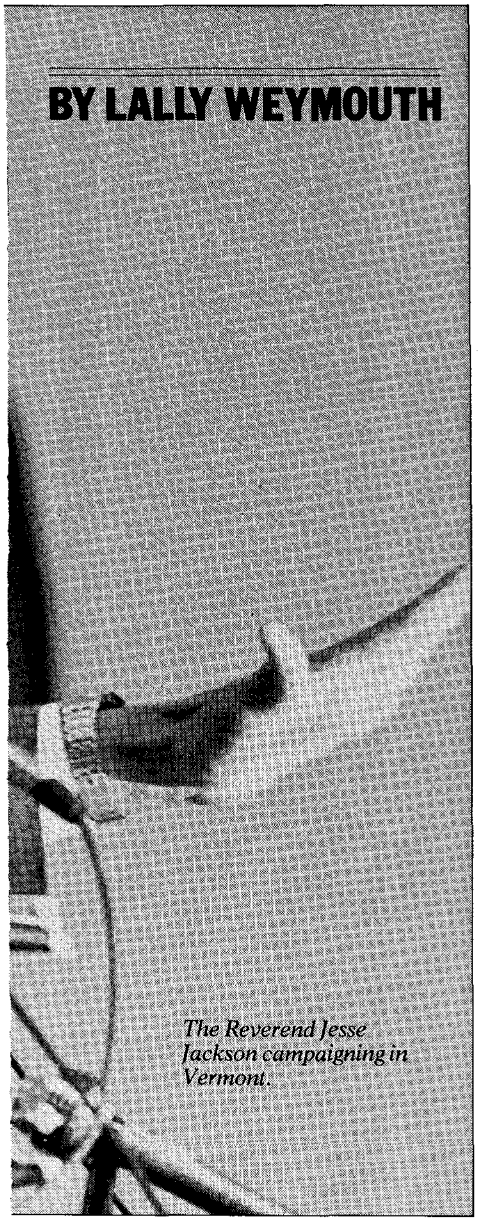
As a recent poll shows, his support among blacks is not unanimous. But the

Photograph by Toby Talbot

JESSE

NEW YORK

BY LALLY WEYMOUTH



The Reverend Jesse Jackson campaigning in Vermont.

other Democratic candidates, realizing Jackson's growing role in the party, treat him with extreme deference. They don't pose obvious questions—such as who is the source of an anonymous $350,000 contribution made to the PUSH Foundation, a fund-raising arm of his organization, People United to Serve Humanity (PUSH)? Mondale, for example, is aware that the Democratic nominee may have to strike a deal with Jackson at the convention, in July—keeping Jackson and the new black voters he has registered could be the difference between victory and defeat in November.

"If Jesse Jackson is not pleased with the outcome of the convention, I can guarantee Reagan will be in the White House for four more years," says the Reverend William Howard, a friend of Jackson's. "Jackson and his movement represent the margin."

ON THE ROAD

FOLLOWNG JACKSON ON THE campaign trail are some campaign aides and a fairly large press entourage—correspondents and crews from all three networks (two crews from CBS) and reporters from the New York *Times,* the Washington *Post, Time, Newsweek,* and U.P.I. "If you're a structured person, you'll have problems," a Secret Service agent told me when I joined the campaign. It didn't take long for me to understand what he meant—the Jackson campaign is chaotic.

"Don't ask me, honey. You know I don't know," says Florence Tate, Jackson's press secretary, whenever asked what is happening or where the campaign will be stopping that night. As the good-natured Mrs. Tate puts it, this campaign is a one-man show, run down to the last detail by Jesse Jackson.

The day came in Atlanta when Jackson, hours late as usual, pushed the press corps one step too far. After two to three hours of waiting for the candidate to appear at a scheduled press conference, the television crews pulled the plug, and the press corps walked out en masse.

LIVE AT THE APOLLO

JACKSON IS IN NEW YORK AND running on what the Secret Service men laughingly call "J.S.T."—"Jesse Standard Time." He arrives at the Apollo about two hours late. But once onstage, crying, "I am," with the audience shouting back, "Somebody," he has his partisans in thrall, as he always does. He moves easily from preacher to politician to rock star. At the Apollo, he is in his rock-star mode. "Hands that once picked cotton, they now pick presidents!" he cries. Whether he would make a good president is open to question, but there's no doubt that he is a great performer, an excellent speaker, even, at times, a demagogue.

He is the Reagan of the left, the great communicator with simple answers for complex domestic and international problems. Like the president, he has the ability to make people feel at ease with problems that confound experts. Lebanon? "Bring the boys home," he tells the Apollo audience, and they cheer. Then negotiate, he says, pointing out proudly that he did just that, with Syria's president Hafez Assad. The Soviet Union and the arms race? The president should "dialogue" with the Soviet leader. "Russians are humans," Jackson explains. Mrs. Andropov cried when her husband died, just as you would for your loved ones.

He's a populist, a man of the people. Experts, he says, aren't so smart after all. He boasts about participating in a foreign-policy debate at Harvard, where he was shocked to discover that half of the world—Africa and the Third World—wasn't discussed until he brought it up. "The press was worried I would feel uncomfortable with foreign policy," he says. "I don't know why they should be surprised that we understand foreign affairs. We came here on a foreign affair."

When he's finished his talk, he asks the members of the audience to make public pledges of money for the campaign. People stand up and promise to give. Then Jackson cajoles unregistered voters into coming down to the front to sign up. He never fails to collect a few new voters at every meeting. "Are you a registered voter? Are you lying?" he asks. "Come on down."

PRESS RELATIONS

EARLY ONE MORNING NOT long ago, Dan Rather, of CBS, got a call at home from Jesse Jackson. The candidate wanted to discuss whether it was a good idea to go to Nicaragua, a trip he was considering at the time. Rather's response isn't known, but it seems appropriate somehow that Jackson, who has so artfully used the media, and especially television, to build himself up, had turned to an anchorman for advice. A new age in American politics has arrived, an age when TV plays a key role. Whereas Eisenhower and Johnson went to Walter Lippmann for advice, and John Kennedy sought Ben Bradlee's opinion, Jackson talks to Rather.

Jackson's notable mastery of television comes from an unexpected source. According to one of his friends, Jackson learned "how to do TV by watching

Richard Nixon and reading a book about Nixon and how he handled the media, how he put things in capsule form."

How are the media dealing with Jackson? Is he being treated differently because he is black—better or worse than other presidential hopefuls?

At least one report indicates that he's getting more prominent media coverage than other candidates are. Los Angeles *Times* reporters Robert Shogan and Nancy Skelton revealed January 29 that during the last four months of 1983 (before Jackson got involved in the release of captured U.S. airman Robert Goodman) the Los Angeles *Times*, the Washington *Post*, and the New York *Times* carried a total of 21 front-page stories on Jackson, compared with 20 on the front-runner, Mondale, and 16 on John Glenn.

Jackson's supporters feel the media treatment of him is harsh and biased because of his position on the Middle East. But a number of reporters and observers think the treatment of Jackson had been polite and generally flattering until the New York *Times* revealed that the PUSH Foundation and PUSH Excel had received $200,000 from the Arab League. Then, the Washington *Post* ran a story disclosing that in speaking to reporters Jackson referred to Jews as "Hymies" and to New York as "Hymietown." Even in that story, however, the controversial paragraph was buried and came to national attention only when the *Post* ran a subsequent editorial about it.

To be with Jackson on the campaign trail is to get some idea of why he's getting so much attention and rarely being asked hard questions. As in any campaign, the press corps traveling with the candidate cover him over a period of time and thus tend to be somewhat restrained in reporting what goes on. Even so, there are factors that make coverage of the Jackson campaign different. Many white reporters—especially liberals—are unusually cautious in writing about a black candidate for fear of being called racist. In Jackson's case, a number of reporters think the candidate adds spark to an otherwise dull campaign.

Shogan and Skelton, in the same Los Angeles *Times* story, say the media "often overlook the sort of inconsistencies and downright errors in [Jackson's] public statements that are generally pounced upon when uttered by other candidates." Norman Ornstein, a professor at Catholic University, points out one apparent example: "The one that leapt out the most was the remark that there would be $750-billion cost overruns in the defense budget over the next five years. That's not remotely near any truth that might exist."

Jackson's public appearances can sometimes be hostile forums for asking hard questions. At a press conference at Chicago City Hall, I watched Jackson supporters boo reporters. Later, I was told by a black Chicago reporter with experience covering Jackson that booing by a Jackson crowd is not uncommon. I experienced it myself at a Jackson press conference in Des Moines when I tried to question Jackson about his position on theater-nuclear weapons. His responses seemed evasive to me, and as I tried to persist with follow-up questions, the crowd—largely Jackson supporters—booed me noisily.

An unusually large number of black reporters are in the press corps that travels with Jackson. When I was with the campaign, the New York *Times*, the Washington *Post*, *Newsweek*, *Time*, *Newsday*, and ABC were represented by black reporters. (The *Times* and the *Post* also had a white reporter covering Jackson.) Although some top media executives wonder about the wisdom of expressly assigning a black reporter to cover a black candidate, one editor of a major newspaper explains his paper's reasoning: "One of the reasons we assigned a black reporter is we thought Jesse might drop his guard more readily—that a black could get closer." He points out that it was to a black reporter, Milton Coleman, of the Washington *Post*, that Jackson made the "Hymie" remark.

Jackson argues that the color of a reporter's skin makes no difference to the quality of the coverage. "I don't suppose the white candidates feel particularly affected by the color of the reporters that cover them, and neither do I," Jackson says.

A Nixon student: *With Bob Faw, the CBS correspondent covering the Jackson campaign.*

Photograph by Allen Tannenbaum/Sygma.

CHICAGO: SOME UNUSUAL SUPPORTERS

RECENTLY, JACKSON FLEW to Chicago on his chartered Electra with his press corps and Secret Service contingent. "Thunder" is his Secret Service code name, and "Thunderbird" is the name for his plane, which has been remodeled lavishly to suit the tastes of its owner, TV evangelist Rex Humbard. On-board that morning was the Black Muslim leader Louis Farrakhan, who had accompanied Jackson to Syria.

In Chicago, Jackson was kicking off a nationwide voter-registration campaign headed by Farrakhan, a follower of Elijah Muhammad and leader of the Nation of Islam. Farrakhan is an unusual choice to head a registration campaign, since he has never registered to vote before. Why? Because, as he explained to a large crowd in City Hall, Elijah Muhammad "found it very difficult to advise his followers to take part in a political process that was corrupt." At Jackson's side, Farrakhan explained his change of heart: "Elijah Muhammad said that if a black candidate stood up and would plead the case of the oppressed in the courts of law without fear, and would not sell us out, a black politician deserves and should get the backing of the entire people."

Later, I asked Jackson if he saw a conflict between accepting the endorsement of Farrakhan, who has been a black separatist, and forming the Rainbow Coalition. "Farrakhan affirms the Rainbow," said Jackson. "He believes in what we're doing."

SPEAKING OUT: *Jackson's public appearances can sometimes be hostile forums for asking hard questions. At a press conference at Chicago City Hall, I watched Jackson supporters boo reporters.*

A black Chicago reporter described Farrakhan to me somewhat differently: "Louis Farrakhan believes in black separatism, black self-reliance, and the exclusion of whites."

A recent, rather menacing article by Farrakhan in *Essence* magazine raises questions about Jackson's description of Farrakhan's commitment to a pluralist coalition. "I want to warn Black leaders to be very careful about how they handle their opposition to Jesse Jackson's candidacy," wrote Farrakhan. "Whenever a strong Black leader made a revolutionary stand, the moderate Black leaders condemned that revolutionary leader." Farrakhan warned white America that if anything happened to Jackson then "with the armed forces full of young Black soldiers, the threat of a rebellion among these sons and daughters of former slaves could become a reality."

Farrakhan wasn't the only unusual Jackson supporter at City Hall. Jackson singled out certain people for welcome: "elected officials, aldermen, high-school students, the El Rukns." The El Rukns are not a household name in New York, but they are well known in Chicago. Their leader, Jeff Fort, is serving time in prison for drug trafficking. A police official who specializes in gangs describes the El Rukns as "the largest, most well-organized gang within the city of Chicago. They are sophisticated criminals who've banded together to deal in narcotics, many of whom have extensive criminal histories. They've engaged in murders."

JACKSON AND THE JEWS

JACKSON'S CAMPAIGN CONTINUES to be troubled by the tension between him and the American Jewish community. The problem predates his campaign and was intensified by his much publicized trip to the Middle East in 1979, when he was photographed embracing Yasir Arafat, chairman of the Palestine Liberation Organization.

Jackson claims that charges that he's anti-Semitic are false. He says that he wants both Jews and Arabs in his Rainbow Coalition. He blames his problem with the Jewish community on "the news media being programmed by editors."

Last week, Jackson went on the offensive at a meeting with editors and reporters at the Washington *Post.* "I feel very hounded by the Jewish question," he told the group. "We announced that we were going to run. Some Jewish people indicated that they were going to disrupt our campaign, and sure enough, when we did announce, we all knew those people there. [Jackson's press secretary says the Jewish Defense League interrupted the press conference he held to announce his campaign.] There was almost no media response to it in the sense that 'well, they will go away.' Well, they didn't go away. They began to picket us wherever we would go, which was provocative. Then they announced, 'Ruin, Jesse, Ruin,' as in 'Run, Jesse, Run.' Then Jews Against Jesse was organized. Then the ad in the New York *Times* and radio commercials in Boston and New Hampshire. Then about a twelve-page-thick set of notes on 'Jesse's anti-Semitic.' An immediate plan to destroy the campaign. Then [J.D.L. leader Meir] Kahane announced he was going to march on my house. Throughout the campaign, almost every other day, no matter what we discussed, we are hounded over and over again."

In what one participant described as a "definitely tongue-in-cheek" manner, Jackson referred to his inability to distinguish Jews from other people. "They don't look Jewish," he said. "They don't talk too Jewish. They don't wear the Star of David." He concluded, speaking to Ben Bradlee, the *Post*'s executive editor, "I'm from Greenville, Ben. This is Washington stuff. You all are complicating my life."

Jackson's friends and close advisers have come to his defense. "I don't understand the problem with the reverend and the Jewish community," says Ronald Walters, Jackson's issues adviser. "It's a media problem. It's really kept alive by the media. The Washington *Post* has seized on this issue. Richard Cohen [a *Post* columnist] writes a column, then here comes the editorial page and a by-line reporter has the same slant."

"I've never seen any signs of anti-Semitism in Jesse," says Jack Mendelsohn, a Unitarian Universalist minister whose father was half-Jewish and whose wife is Jewish. Mendelsohn, who's known Jackson since 1960, counts him as a close friend and speaks to him almost daily. Mendelsohn echoes Jackson's assertion that the problem with the Jewish community is "entirely the fault of the Jewish community." At the heart of the problem, Mendelsohn believes, is Jackson's view of the Middle East, which, he says, includes "a strong commitment to justice for Palestinian Arabs and security for Israel."

"I know Jesse Jackson is not an anti-Semite," says the Reverend William Howard. "I know he believes in Israel's right to exist." Howard says he doesn't think the use of "Hymie" should be a story even if Jackson said it. "If he calls a black person by a racial epithet, you don't conclude he hates black people," Howard says. "Some Jews and supporters of Israel are annoyed that Jackson seeks a fair shake for Jew and Arab alike."

Despite these assertions, however, there is some evidence that Jackson's attitudes toward Jews can sometimes seem hostile. Although Jackson has denied making the "Hymie" remark, a prominent black leader told me, "He does say 'Hymie.' He said it when it was convenient to say it."

Chicago attorney Bill Singer, who was co-chairman, along with Jackson, of the Illinois delegation for McGovern in 1972, recalls, "I think he did have a negative feeling about Jews. There were too many references to me as 'the little Jew.' After a while, I did not take it as a joke. He was willing to be very critical of Jewish businessmen. Let's put it this way. I don't think Jesse Jackson is objective on these questions. I think it's part of a bias he harbors. He also saw his bread buttered by it. He preaches about civil rights and harbors a great deal of prejudice, especially when it comes to Jews."

Rabbi Robert Marx, of Chicago, who worked closely with Jackson on the Jewish Council on Urban Affairs, says, "My problem is with outright anti-Semitism. I said, 'I don't mind your seeing Arafat,' but it's the stereotypes of Jews controlling banks, the media, the slums."

Jackson's relationship with the Jewish community has been further aggravated by the disclosure that the Arab League, the confederation of 21 Arab states, gave $100,000 to the PUSH Foundation and $100,000 to another PUSH entity, PUSH Excel. Jackson had no official role in the PUSH Foundation, a money-raising arm of PUSH, the organization he founded in Chicago in 1972. He was president of PUSH Excel, an educational organization.

Jackson insists he didn't know about the contributions from the Arab League. Is that possible? "Sure, it's possible," he told me. "First of all, PUSH Foundation is a separate corporation with separate offices, and it gets money through a broad range of sources. I would have no way of knowing. I would not have objected. I was not mechanically related to the PUSH Foundation at all." As for PUSH Excel, "when government grants came, [Jackson's lawyer, John H.] Bustamante and the staff ran the projects."

According to the *Times,* however, PUSH records show that the majority of the foundation's grants in 1981 went to PUSH affiliates headed by Jackson. What's more, the *Times* reported that the gift from the Arab League represented 80 percent of the money the foundation got in 1981, and most of the foundation money was given to PUSH Excel, which was headed by Jackson at that time.

"I feel that the Arab League gave the money and Jesse was told, and they don't want to talk about it," says a friend of Jackson's who is also an officer of PUSH Excel. "Why don't they just say, 'Yeah, we got it?' Whoever got it, told Jesse. I think Jesse's honest—he's not trying to steal money. The record keeping is a mess at PUSH. He has a lack of interest in details. Jesse is a one-man operation. At PUSH, he's the only one who knows how it runs."

Campaigning in Vermont, Jackson met with Jewish leaders in Montpelier. Eight men and women who belonged to the Beth Jacob Synagogue were present in a small room. They told me they were greatly concerned for Israel, and most characterized their views as close to those of the Israeli Labor party. Their questions to Jackson were polite. Alan Rubel, who owns a home-decorating business, wanted to know if Jackson really said, as reported, that he was tired of hearing about the Holocaust. "My people have known holocaust, too," Jackson said. He told them that the photographs in Yad Vashem—the Holocaust memorial in Israel—of Germans abusing Jews reminded him of his childhood in the South. "When you look at that museum, you can understand the paranoia, the anxiety," he said.

Jackson told the group that if elected president he would meet with various Arab leaders. "If you can have Begin and Sadat in the same room, you can have almost anyone," he said. Expanding on his favorite theme—"dialoguing"—Jackson said, "When I met with Arafat, it was clear to me he could be communicated with. He appears to be becoming part of the moderating forces in that part of the world."

Jackson confided that he receives "seven to eight more threats than any other candidate" and alleged that the chief threats come from Jews and Nazis. The situation, he said, has been "very provocative and has helped to isolate Jews from the Rainbow." If Jewish leaders do not speak out, then "a trail of silence is complicity," he said. "Here's a terrorist who threatens my wife and children. We need to talk about that." (Jackson didn't name a specific terrorist group, but his press secretary said some threats had come from the Jewish Defense League.)

As for the Arab League gifts, Jackson said, "The Arab League supports Harvard and Georgetown too. PUSH Foundation and PUSH Excel deserve support as other educational institutions do. Other candidates have received money and trips from South Africa and Israel. [Jackson's staff was unable to name the candidates he was referring to.] There is no relation between support and our Middle East position."

At the end of the Vermont meeting, Jackson told the group, "I hope many of you will participate in the Rainbow Coalition." He didn't get any takers. Later, to the astonishment of the Jewish participants in the meeting, Jackson claimed, "We were there under false pretenses. We came there under the impression that a group of Jewish businessmen were going to endorse us, and that they had a vital concern about small businesses and the Reagan administration. And they never brought up small businesses at all. The entire conversation was about the Middle East."

Alan Rubel, who helped organize the meeting, said, "We went into the meeting with an open mind and to discuss Jewish questions, not small-business loans. Nothing was said about an endorsement. He was misled by his own people." Micque Glitman, a Jackson worker in Vermont, confirmed that the Jewish group had never promised an endorsement. Another Jackson worker agreed, but added, "I thought once they met him and talked to him, they'd just have to endorse him. Jesse's taken a bad rap on the whole Palestinian thing."

New stance: *Black Muslim leader Louis Farrakhan and his wife register to vote.*

Photograph by Ovie Carter/*Chicago Tribune*

FRIENDS AND ADVISERS

JACKSON'S ADVISERS ARE A DIVERSE group. There are some from the old days in PUSH. Others, like Robert Borosage, director of the Institute for Policy Studies, a left-wing think tank, are more recent acquaintances. They are an unusually progressive group, whose views on the Sandinista revolution, the Palestinians, the Soviets, and disarmament are far from the mainstream positions espoused by most American politicians.

One Jackson confidante who is not technically working in the campaign but continues to advise the candidate is Jack O'Dell. For twelve years, O'Dell has headed the International Affairs Department of PUSH. He helped organize Jackson's 1979 Middle East trip, and the candidate consults him regularly.

O'Dell has a controversial past. In 1963, he was a high official of the Southern Christian Leadership Conference, on Martin Luther King Jr.'s staff. According to Victor Navasky's book *Kennedy Justice,* King was summoned to Washington and warned by Burke Marshall, then head of the Civil Rights Division of the Justice Department, that the F.B.I. had information alleging that King's close associate Stanley Levison was "a secret member of the Communist Party." The book also says the F.B.I. charged that Levison had planted O'Dell in the S.C.L.C., and that O'Dell "was either a 'Communist or a secret Communist.' " Marshall warned Andy Young, King's aide, about the possible

PAST HABITS: *"I think he did have a negative feeling about Jews," says Bill Singer, who worked with Jackson for McGovern in 1972. "There were too many references to me as 'the little Jew.' "*

dangers of keeping Levison and O'Dell around. King later wrote to O'Dell saying that although he was "unable to discover any present connections with the Communist Party on your part," his continued association with the movement would be risky and thus must be terminated, according to the Navasky book.

O'Dell told me there was no evidence to support the F.B.I. charge. "I have never affirmed or denied" party membership, said O'Dell. "I'm not going to deny or affirm it. I'm a registered Democratic voter. I was not a member of any organization that tried to overthrow the government." He said that he had left King's organization—that he was not asked to leave—believing it was the best move he could make. Otherwise, O'Dell explained, King would "have had to take on that issue." How would he feel about the American Communist party endorsing Jackson? "I think anyone who wants to endorse Jackson ought to," he said.

Jim Zogby, of the American-Arab Anti-Discrimination Committee, advises Jackson on the Middle East. Arab-Americans, Zogby says, are happy to participate in the Jackson campaign. "Never before have we been involved in a presidential campaign. I know what a Jew felt like in Germany. You want to support a candidate and he doesn't want to talk to you. The fact that we could be Americans was a great feeling. We raised a lot of money—$30-some thousand and we've just started."

Zogby describes Jackson as a moderate on the Arab-Israeli dispute. Arabs "get angry when Jackson says they should recognize Israel, that violence and armed struggle is wrong," says Zogby. "He's balanced, but he's never got a fair shake." Zogby feels that there was nothing wrong in accepting the Arab League contributions. "I think [the Arab League] should have made a bigger grant," he says.

Ronald Walters, Jackson's issues adviser, says he was to the left of Jackson when they first met, in 1972. Today, says Walters, a professor of political science at Howard University, "the world has changed," and he finds it possible to participate in electoral politics, which he describes as "a rather conservative means for political change." In Des Moines, Jackson was briefed by Walters and economist Robert Browne, of Howard, before the debate with the other presidential candidates.

Walters named a few other key Jackson advisers: Barry Commoner, on the environment; Randall Forsberg, the founder of the nuclear-freeze movement; and Paul Walker, a disarmament expert.

Robert Borosage, who is advising Jackson on foreign policy and defense, says Jackson "has as much knowledge as the other candidates." Borosage compliments the candidate on having "a sense about Third World movements. He's not frightened of them, that people are rising up against their oppressors." As for the P.L.O., Borosage believes "you do not have a hope unless you recognize the aspirations of these people and get them into the process. If you ignore the P.L.O., they're going to survive. Jackson says recognize these groups and bring them into the process."

Borosage has helped Jackson draft a defense posture that he calls a "distinct departure." It includes a moratorium on deployment of nuclear missiles, nuclear-free zones and troop reductions in Europe, and 22 percent cuts in the defense budget.

The Reverend William Howard, former president of the National Council of Churches, accompanied Jackson to Syria. He has arranged an invitation for Jackson—which he says Jackson will accept—from Roman Catholic and Protestant church leaders from several countries in Central America: El Salvador, Nicaragua, Panama, Honduras, Mexico, and Costa Rica. (Jackson will also meet with the American troops in Honduras, says Howard.) According to Howard, Jackson will go to Africa in May to address the Organization of African Unity.

Frank Watkins, a white adviser who has been with Jackson since 1972, attended a seminary and was interested in becoming a minister, until he met Jackson and changed course. "I saw Niebuhr, Tillich in him." Over the years, Watkins has written Jackson's speeches and in the campaign has helped to frame Jackson's positions on justice, civil rights, E.R.A. He said he worked on Jackson's Middle East position.

DOWN THE ROAD

JACKSON'S CAMPAIGN WAS EFFECTIVELY launched on January 3, when Syria's Hafez Assad released Goodman. That morning, former California governor Jerry Brown described Jackson as "the most interesting candidate in the primaries. I find the other people dull."

Brown says Jackson "unleashed a new force within the Democratic party. It's never happened in either party before. You've never had a player who's talked to the P.L.O.—that's new and different. The TV airways, the major forum for political dialogue, are dominated by Assad and Jackson, who share a different view of the world."

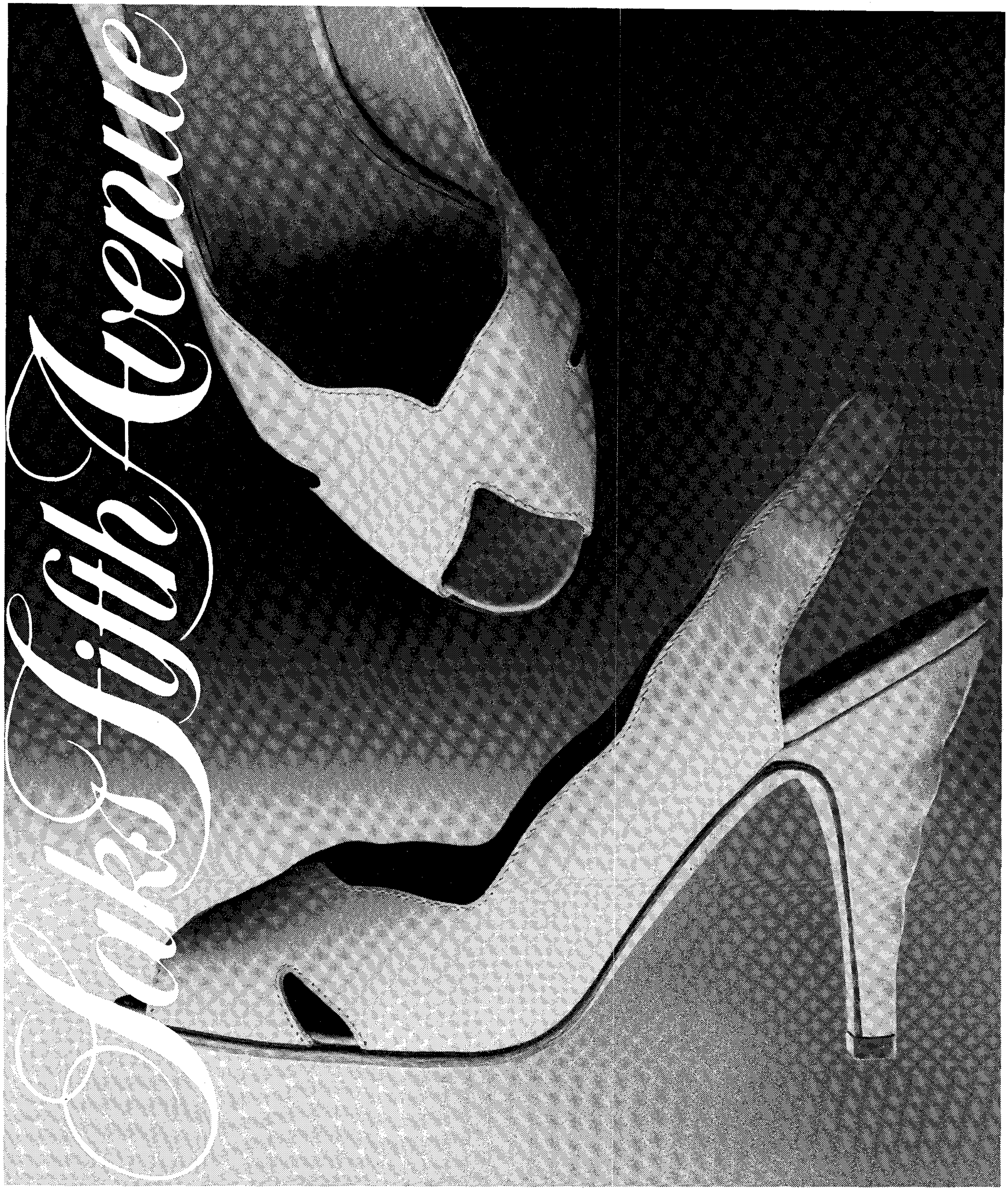
Brown spotted what the press corps would slowly perceive. Jackson plans to do the previously unthinkable—take his campaign to Central America and Africa, making Americans familiar with the Third World, celebrating a socialist revolution in Nicaragua.

The New Hampshire primary this week has a different meaning for Jackson than it has for Mondale, Glenn, or Hart. For Jackson, it will show whether he can attract white voters. Still, the success of Jackson's campaign and the key to his future in the country and in the party lie in whether he can unite the black community behind him and then deliver it—or not deliver it—to the nominee at the convention. A recent Garth Group poll throws doubt on the assumption that Jackson has already succeeded in becoming the spokesman for black America. It shows Mondale has more support at present among blacks than Jackson has.

Many liberals hope that Jackson will be a force for good by bringing into the Democratic party people who had been left out and whose concerns had often been overlooked. What's more, people on the left expect Jackson to raise issues they feel are being ignored by other politicians.

But the campaign still has far to go, and there are dangers ahead, besides the obvious one of assassination. There is the possibility of further troubling revelations or slips. There is the risk that he may exacerbate the tensions between himself and the Jewish community to the point where Mondale will be pressured by Jewish groups to denounce him. And, as Jackson gets more exposure, there is the chance that he will be perceived not as a populist or a Martin Luther King, but as just another politician, who is not organizing a Rainbow but a black-power bloc.

By entering the race, Jackson has ensured that many of the questions about him will be answered by the political process. Beginning this week, the voters will start to talk. ■

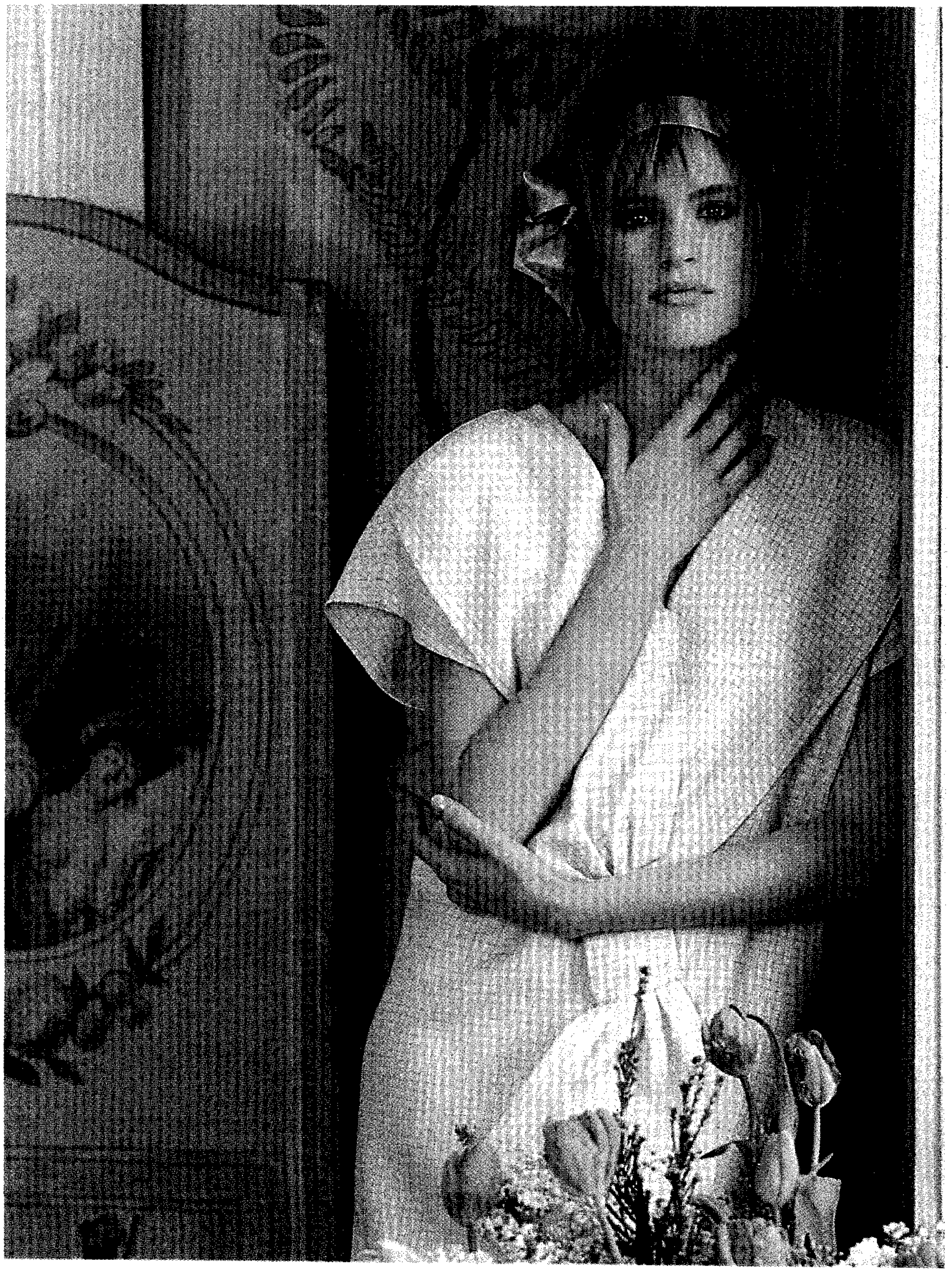


This is the shape of shoes to come...from Casadei. It begins with a free-form, scalloped silhouette and finishes with a contemporary sculpted ridged heel. The result? A thoroughly modern approach to the traditional open toe slingback with racy new touches we know you'll adore! In super-striking patent leather combinations of black with royal heel, or white with grey heel; \$148. Designer Shoe Salon.

PALE FIRE

BY
Wendy Goodman

PHOTOGRAPHED BY
Tony McGee

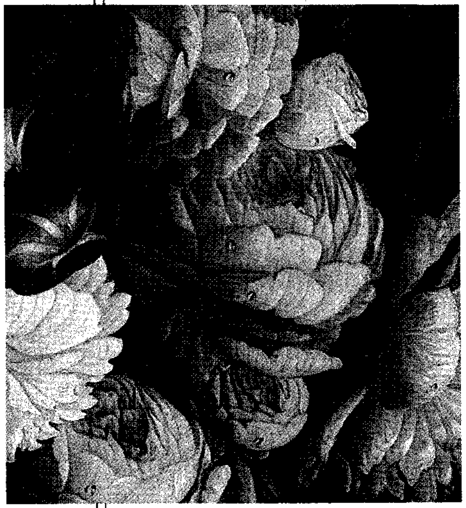


Linen shift by Shamask Couture, about $500 at Moss (860 Madison Avenue, at 70th) and Saks Fifth Avenue. Model: Lara Young, of Elite Model Management.

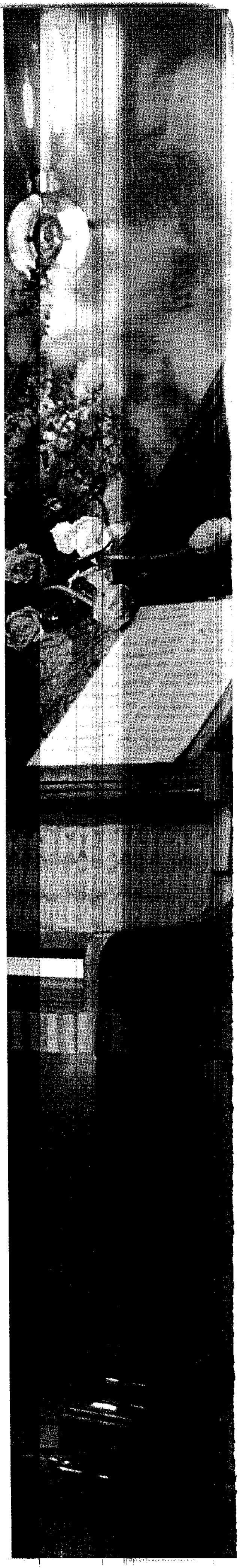
Nineteenth-century French hand-painted screen from Rose Cumming, Inc.

Hair: Suga, of Suga Salon.
Makeup: George Newell.
Flowers: Paul Bott,
of Twigs.

Fashion associates:
Valarie Ebeier and Michael
Eisenhower.

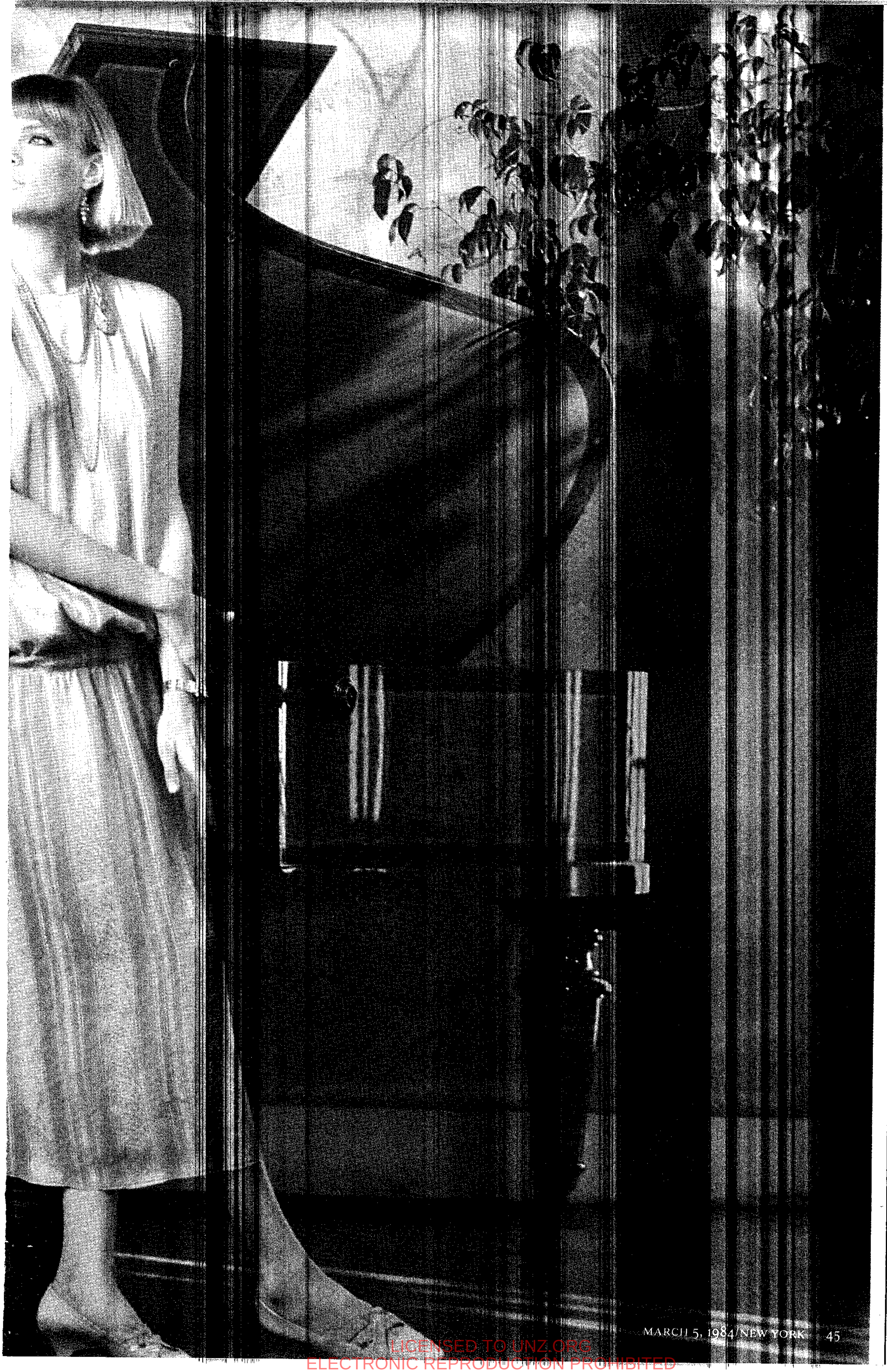


Spring. The anticipation of renewal and exhilaration. Time to get out in the air—and down to the bone. In sportswear, the offerings from American designers have never been more elegant. The silhouettes are clean and classic, the colors pale to pulsating, the accessories minimal. From the luxury of a long linen skirt to the panache of a picture hat, the feeling is easy. Eminently wearable. Pure and simple.



JOAN VASS

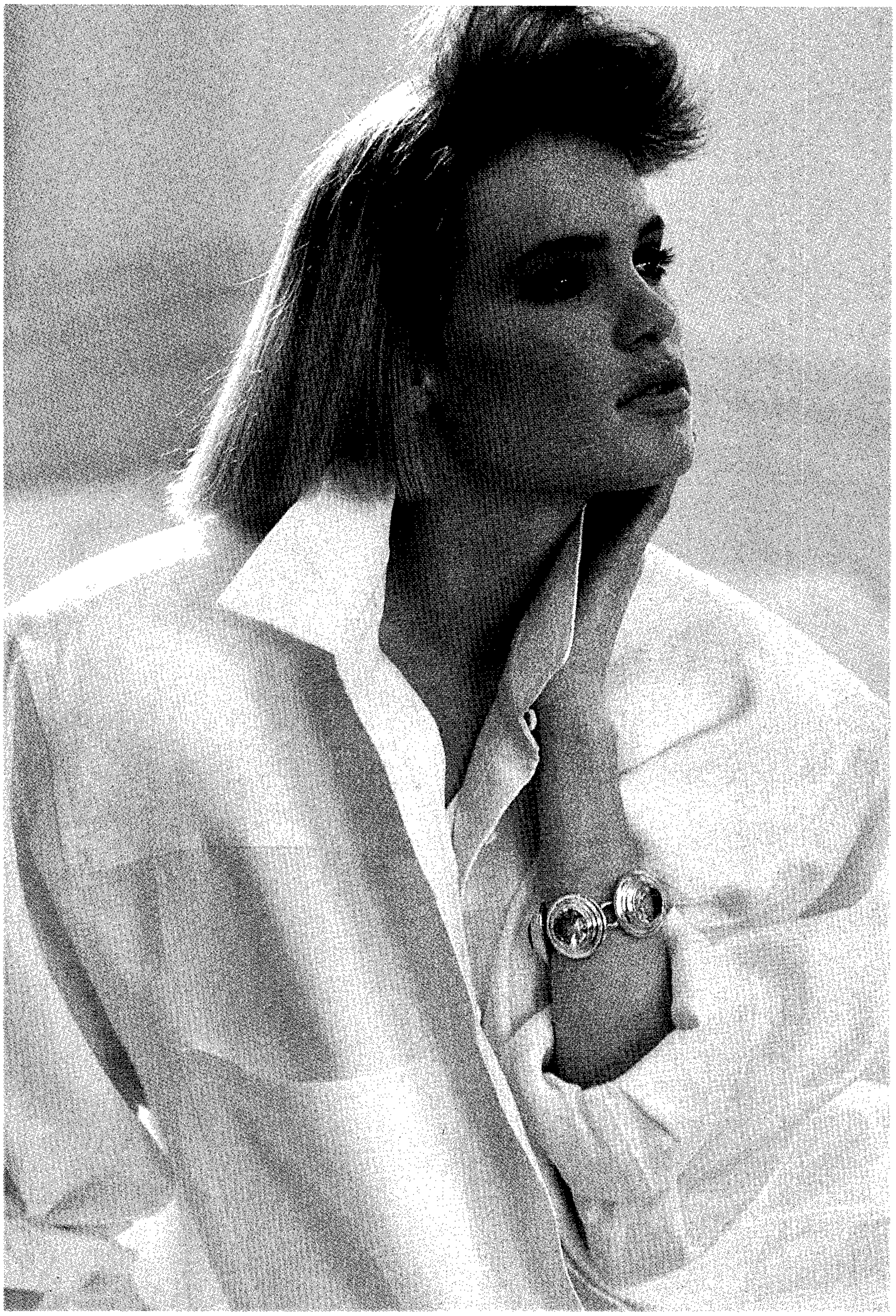
Metallic-embroidered silk-and-rayon dress, about $650 at Bergdorf Goodman, Henri Bendel, Saks; Austrian-crystal earrings by Jessica Rose, $120 at Artwear (409 West Broadway); antique gold chain, $2,750, thirties diamond-and-gold locket, $1,500, and antique garnet-and-gold buckle bracelet, $2,750, at James Robinson (15 East 57th Street); court pumps, $210 at Vittorio Ricci (645 Madison Avenue, near 60th); stockings by Fogal.



Details of *Still-Life: Flowers,* by Severin Roesen, from *Metropolitan Flowers,* published by the Metropolitan Museum of Art.

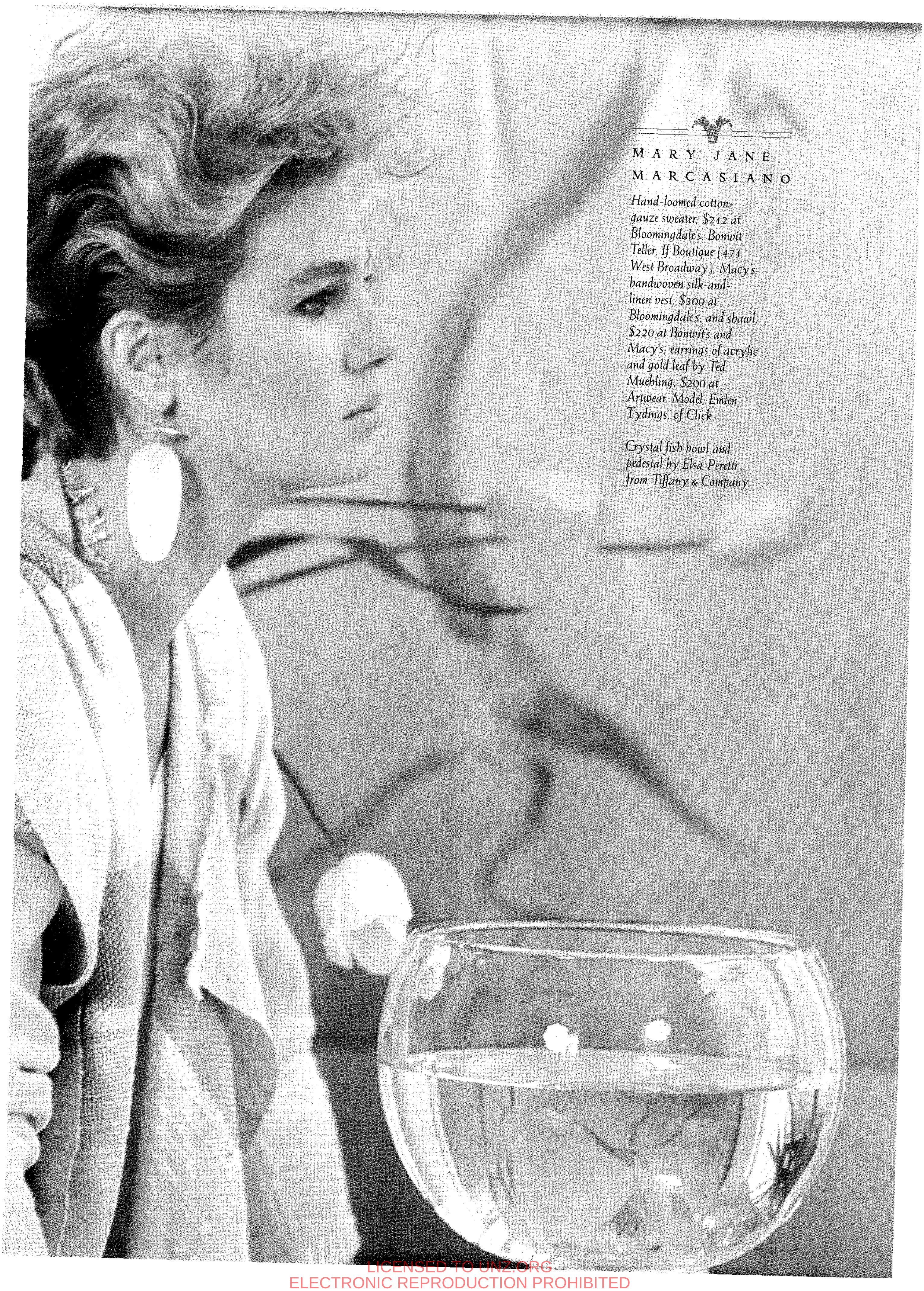
JUDYTH VAN AMRINGE

Linen jacket and sleeveless chemise (not shown), $1,150 at Ellen Lansburgh's Therapy (799 Madison Avenue, near 67th); citrine-and-silver bracelet by Mark Spirito, $640 at Bergdorf's.



PERRY ELLIS

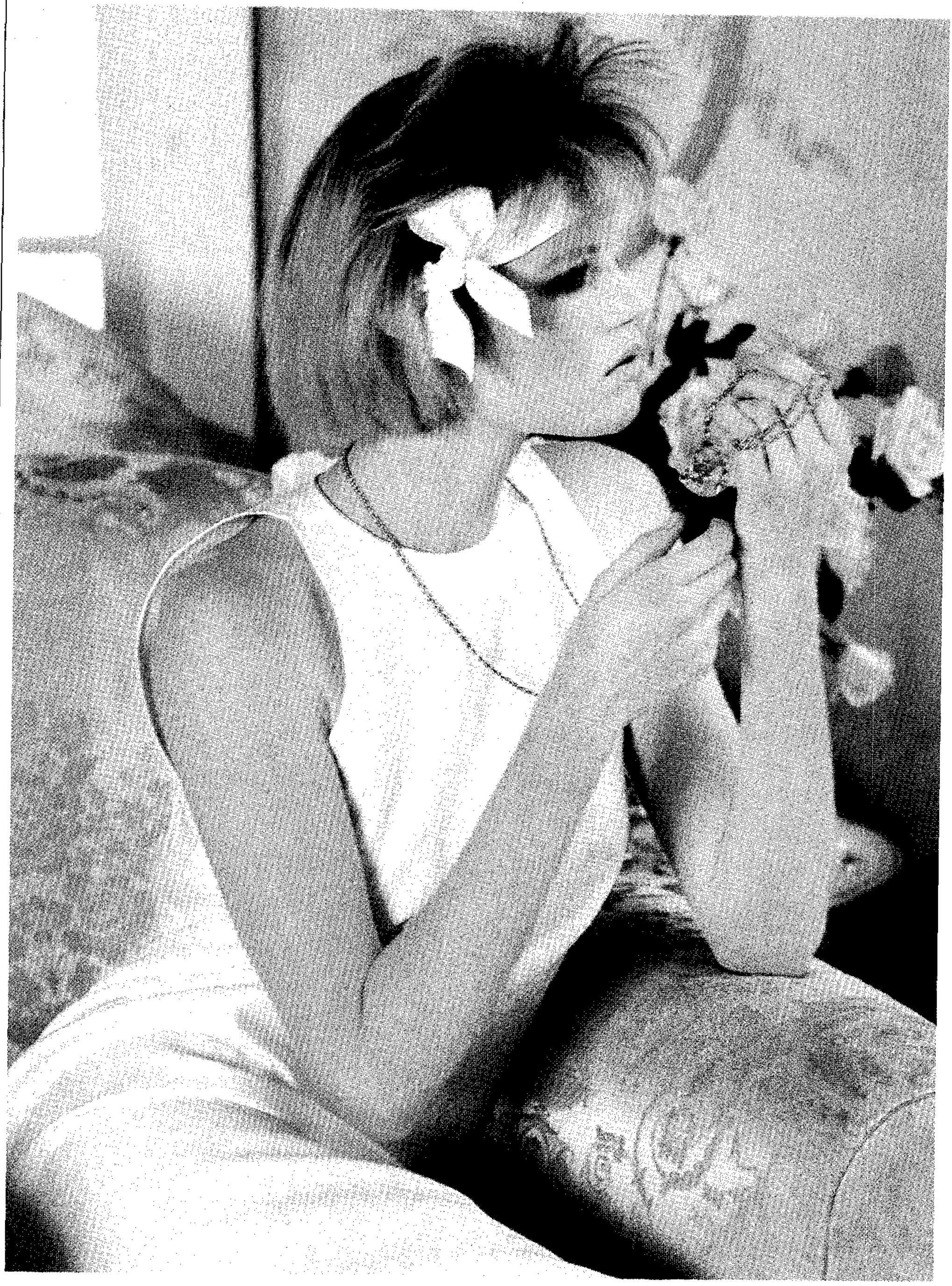
Right: silk blouse, $250, and linen skirt, $220, at Bendel's, Bloomingdale's, Macy's, Saks; citrine-gold and-baroque-pearl earring by Dr. Stephen Paul Adler $1,800 at Byzantium (10 Thompson Street).



MARY JANE MARCASIANO

Hand-loomed cotton-gauze sweater, $212 at Bloomingdale's, Bonwit Teller, If Boutique (474 West Broadway), Macy's; handwoven silk-and-linen vest, $300 at Bloomingdale's, and shawl, $220 at Bonwit's and Macy's; earrings of acrylic and gold leaf by Ted Muehling, $200 at Artwear. Model: Emlen Tydings, of Click.

Crystal fish bowl and pedestal by Elsa Peretti, from Tiffany & Company.



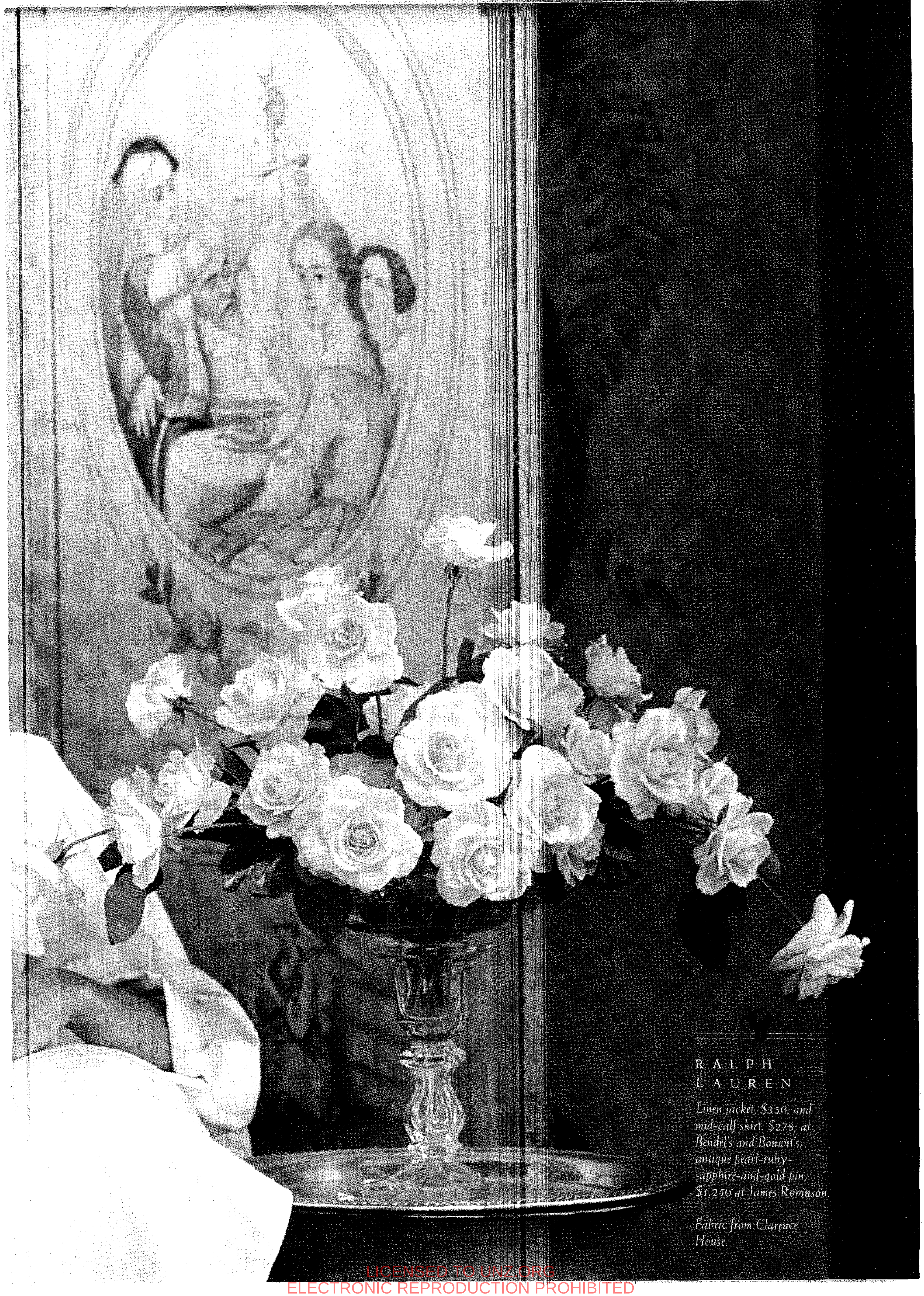
CALVIN KLEIN

Ankle-length linen camisole dress, $190 at Bergdorf's, Bloomingdale's, Macy's (early March), Saks (mid-March); antique crystal-and-gold seal pendant, $1,500, and gold chain, $2,750, at James Robinson.

CALVIN KLEIN

Right: hand-knitted cott sweater, $230, and ankl length linen skirt, $170, Bloomingdale's and Saks lizard belt with horn buckle, $46 at B. Altman.

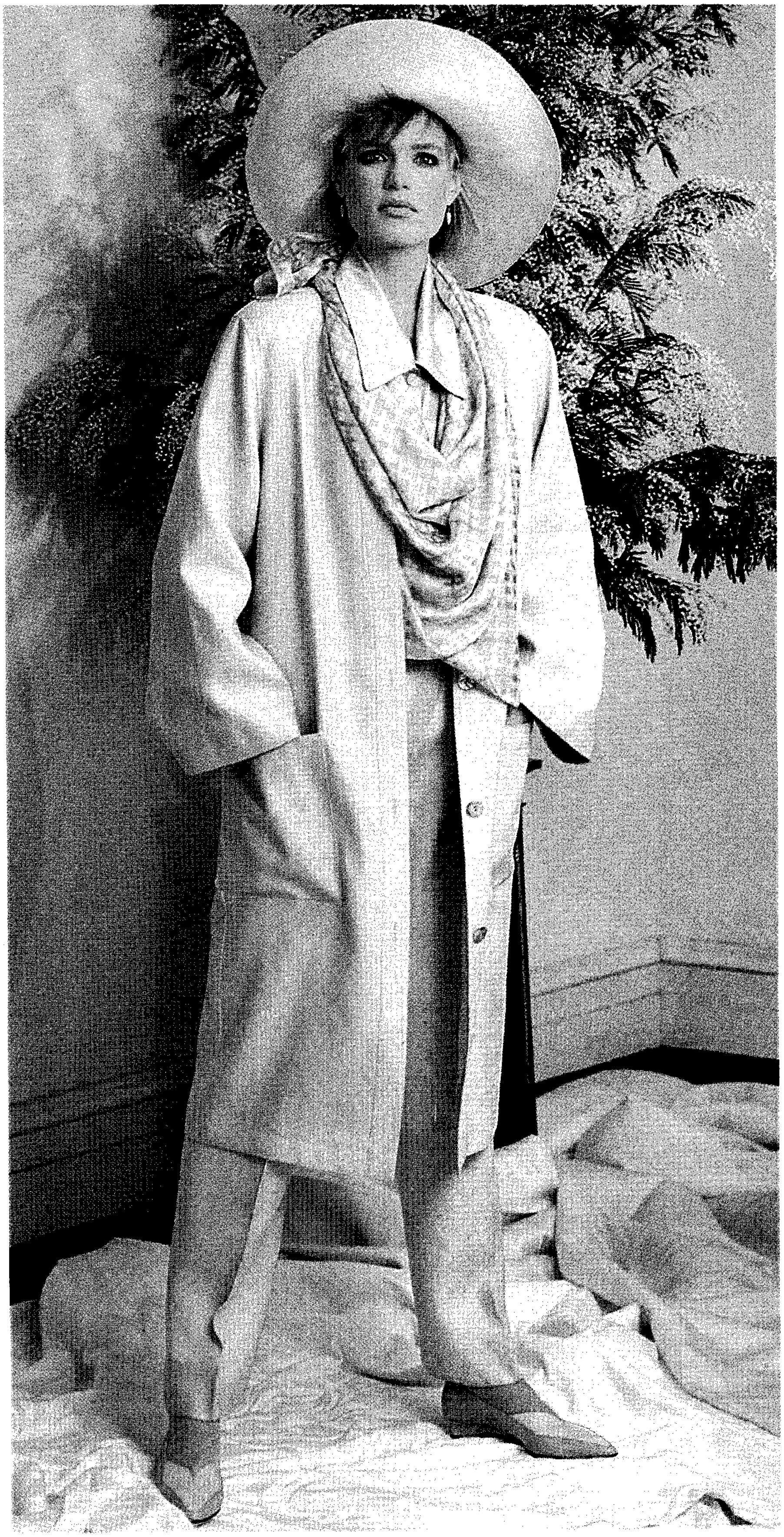
Calvin Klein gave the American woman a new elegance and an understated ease. These designs—a graceful sweep of linen for evening, a belted cotton sweater for day—sum up his mood for spring.



RALPH LAUREN

Linen jacket, $350, and mid-calf skirt, $278, at Bendel's and Bonwit's; antique pearl-ruby-sapphire-and-gold pin, $1,250 at James Robinson.

Fabric from Clarence House.

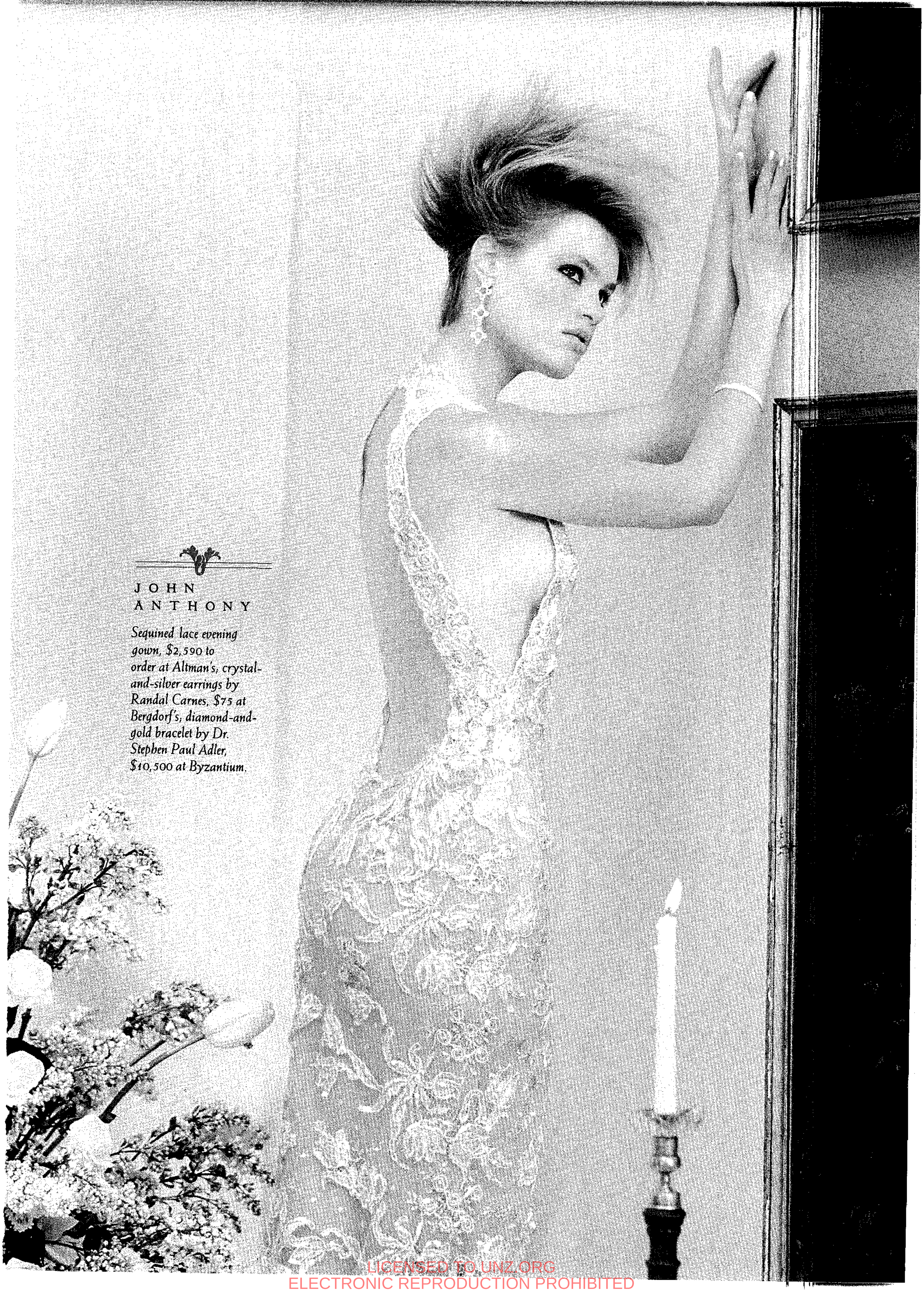


From Anne Klein, the soft lines of a duster in cool mint linen. For drama after dark, John Anthony takes lace from demure to decidedly daring.

ANNE KLEIN

By Donna Karan and Louis Dell'Olio: linen duster, $250, and pants, $160, at Bonwit's, Elizabeth Arden Salon (691 Fifth Avenue, near 54th), Macy's, Saks; silk-charmeuse blouse, $190 at Bonwit's, Macy's, Saks; and silk-jacquard scarf, $100 at Bonwit's and Saks. Straw hat by Shelley Simon Hats, about $75 at Bergdorf's, Bonwit's, Saks; silver pinecone earrings by Ted Muehling, $80 at Artwear; shoes, $195 at Vittorio Ricci.

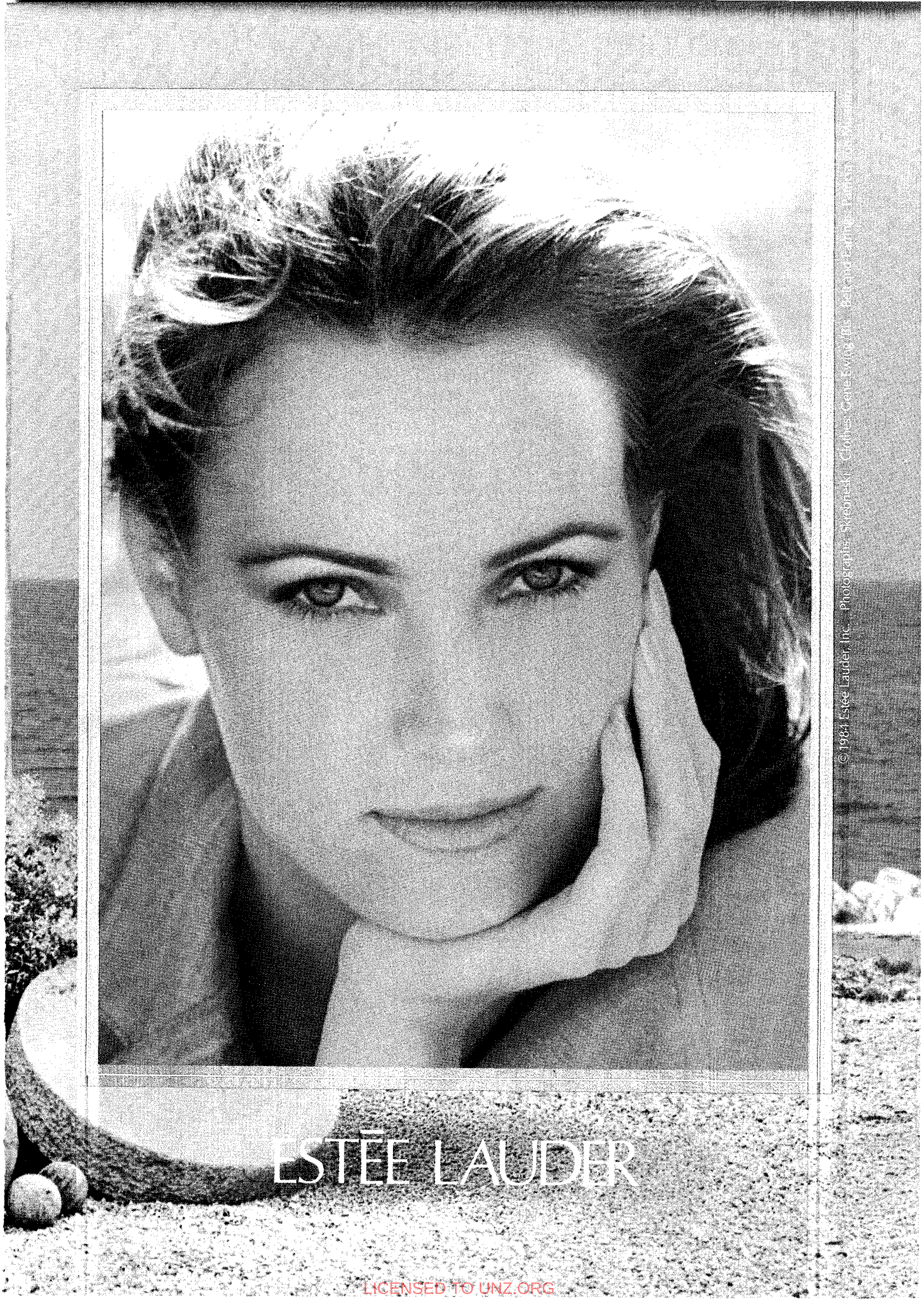
Fabric from Clarence House.



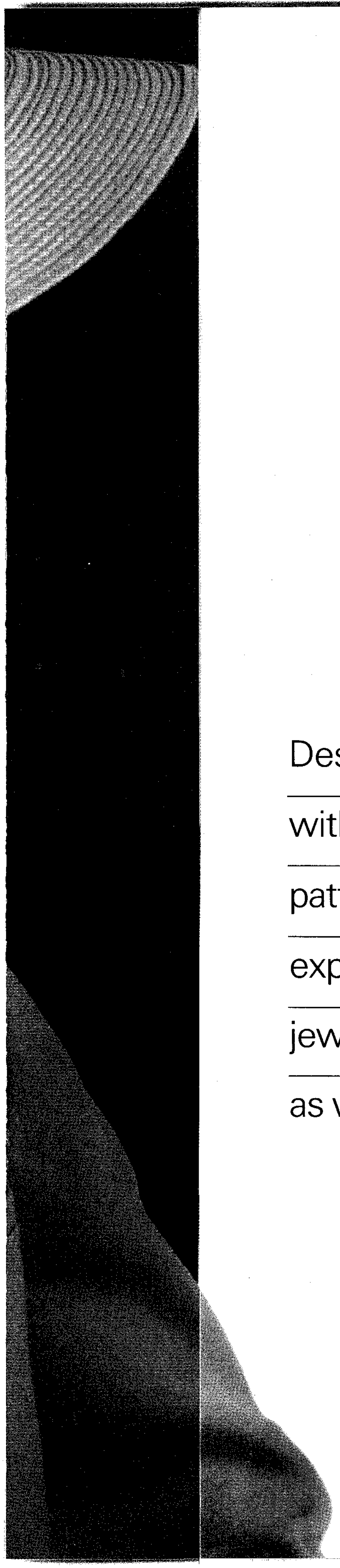
JOHN ANTHONY

Sequined lace evening gown, $2,590 to order at Altman's; crystal-and-silver earrings by Randal Carnes, $75 at Bergdorf's; diamond-and-gold bracelet by Dr. Stephen Paul Adler, $10,500 at Byzantium.

Estée Lauder
A COUNTRY BY THE SEA
Shades of [illegible] sea and silver [illegible]


ESTĒE LAUDER

© 1984 Estée Lauder, Inc. Photograph: Skrebneski. Clothes: Gene Ewing/Bis. [illegible]



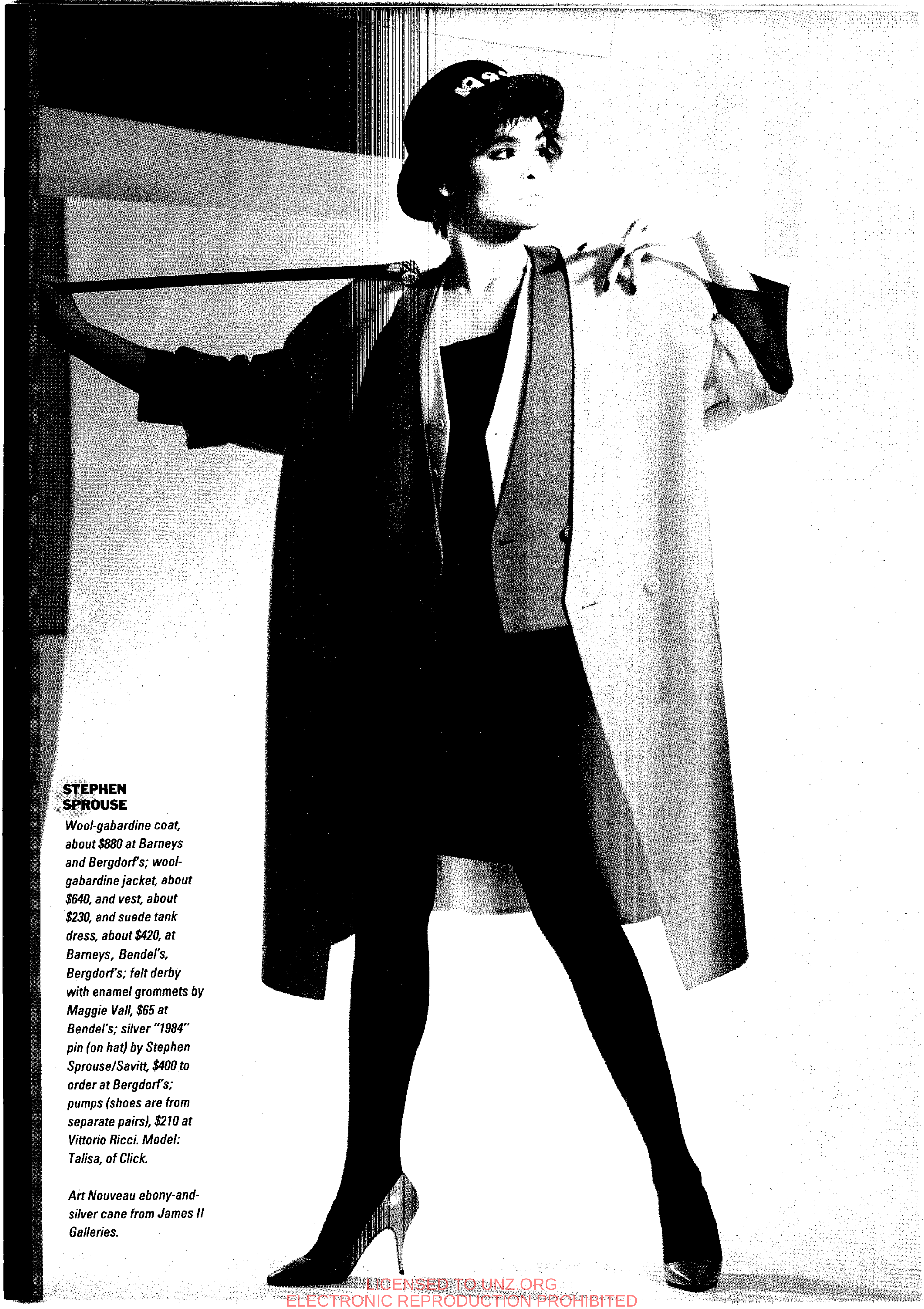
BRAVE NEW COLOR

Designers are punching up the classics with brave new combinations of color and pattern, playing with a witty mix of the unexpected. A trench coat in fuchsia. Evening jewelry of rhinestones and rubber. It might as well be spring.

BILL HAIRE

Short linen jacket, $222, linen vest, $110, and cotton sweater, $60, at Bergdorf's and Patrick Sheeran (South Street Seaport); straw hat by Marsha Akins for Makins Hats, Ltd., about $78 at Bergdorf's and Saks; handmade acrylic-and-ivory seashell earrings by James Murphy, $105 at Bendel's. Model: Monica Gripman, of Elite Model Management.

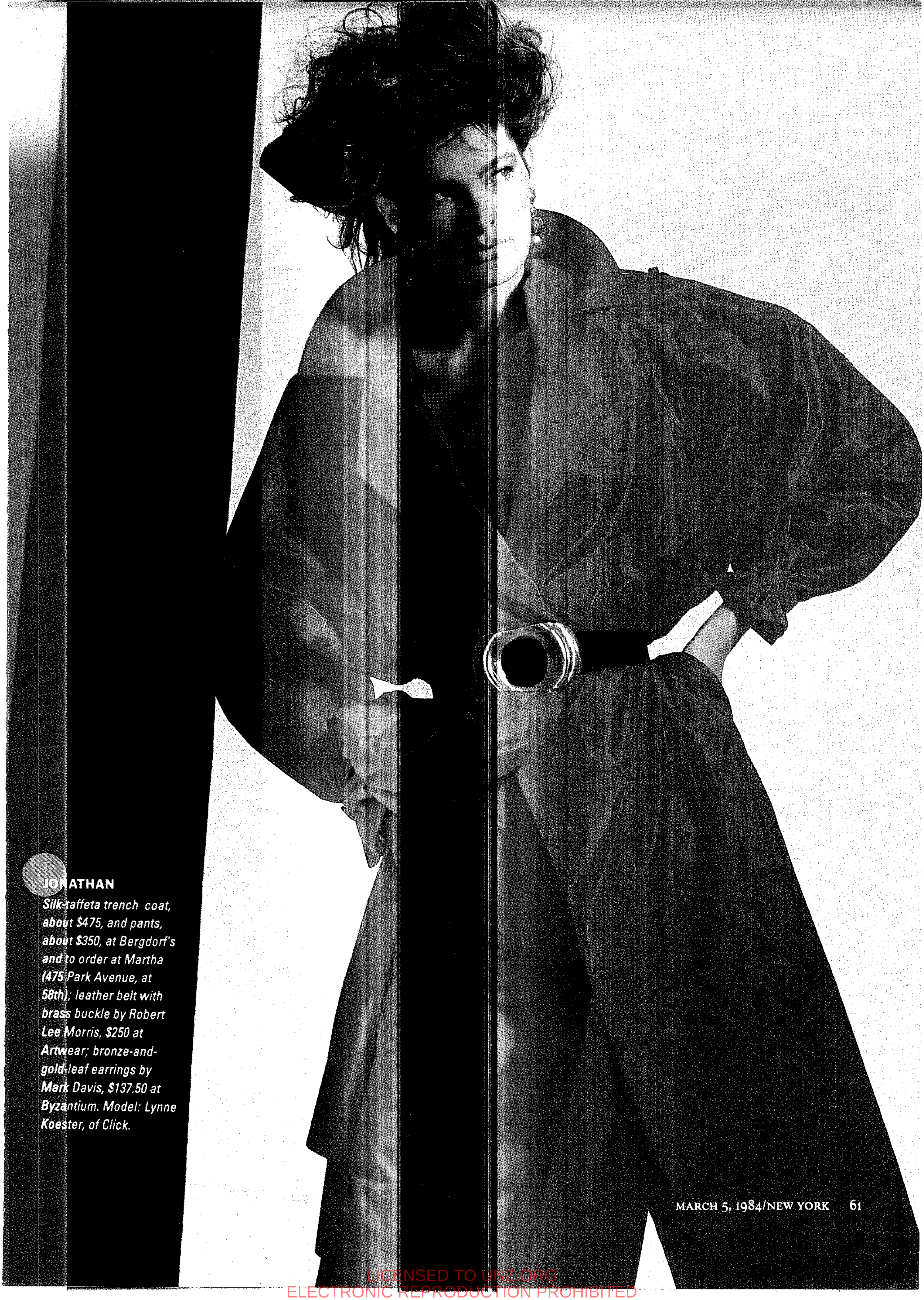
Hair: Suga and Shunji, of Suga Salon.
Makeup: George Newell.
Art canvases: Paul Kelly, assisted by Anna Louizos.



STEPHEN SPROUSE

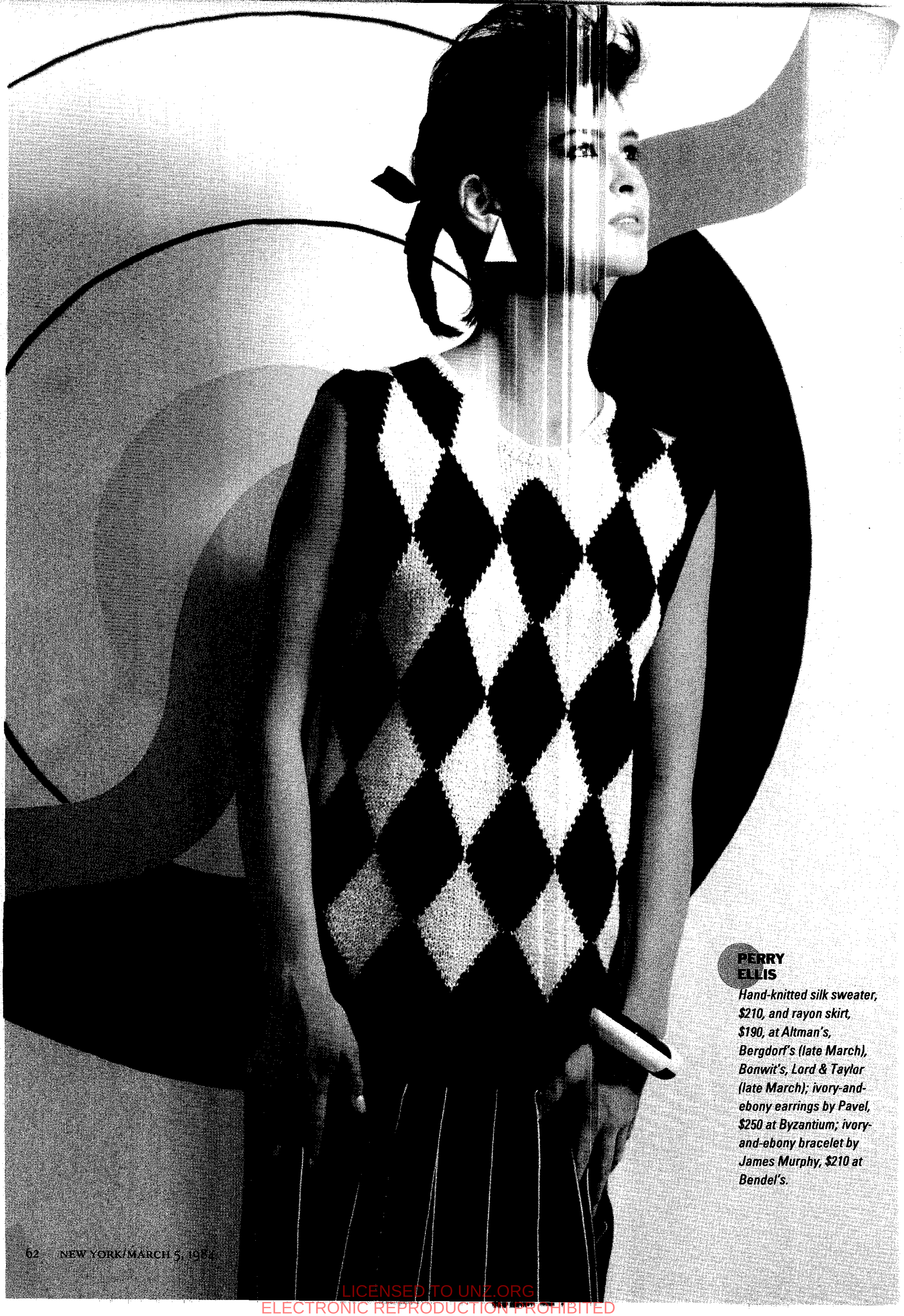
Wool-gabardine coat, about $880 at Barneys and Bergdorf's; wool-gabardine jacket, about $640, and vest, about $230, and suede tank dress, about $420, at Barneys, Bendel's, Bergdorf's; felt derby with enamel grommets by Maggie Vall, $65 at Bendel's; silver "1984" pin (on hat) by Stephen Sprouse/Savitt, $400 to order at Bergdorf's; pumps (shoes are from separate pairs), $210 at Vittorio Ricci. Model: Talisa, of Click.

Art Nouveau ebony-and-silver cane from James II Galleries.



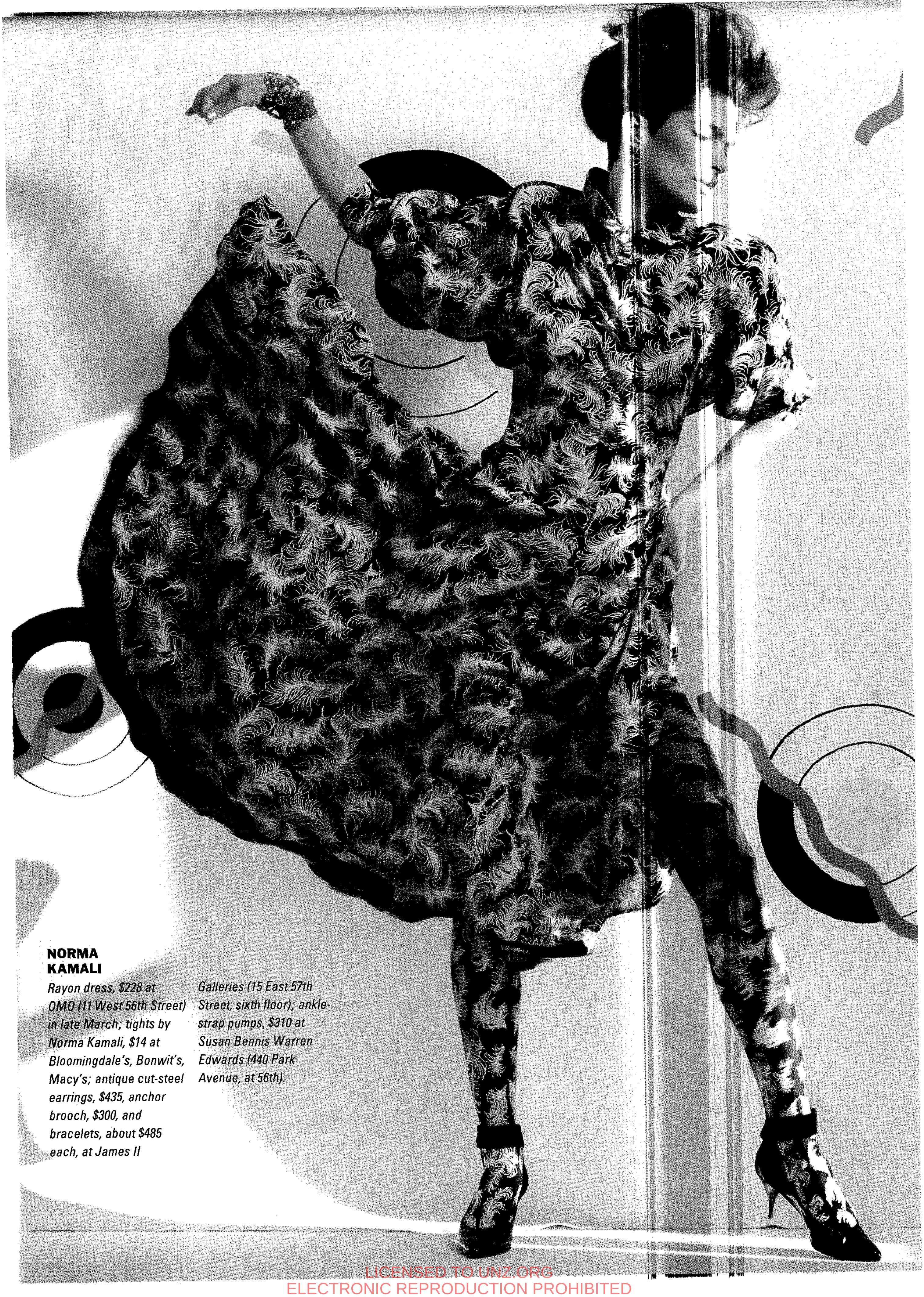
JONATHAN

Silk-taffeta trench coat, about $475, and pants, about $350, at Bergdorf's and to order at Martha (475 Park Avenue, at 58th); leather belt with brass buckle by Robert Lee Morris, $250 at Artwear; bronze-and-gold-leaf earrings by Mark Davis, $137.50 at Byzantium. Model: Lynne Koester, of Click.



PERRY ELLIS

Hand-knitted silk sweater, $210, and rayon skirt, $190, at Altman's, Bergdorf's (late March), Bonwit's, Lord & Taylor (late March); ivory-and-ebony earrings by Pavel, $250 at Byzantium; ivory-and-ebony bracelet by James Murphy, $210 at Bendel's.

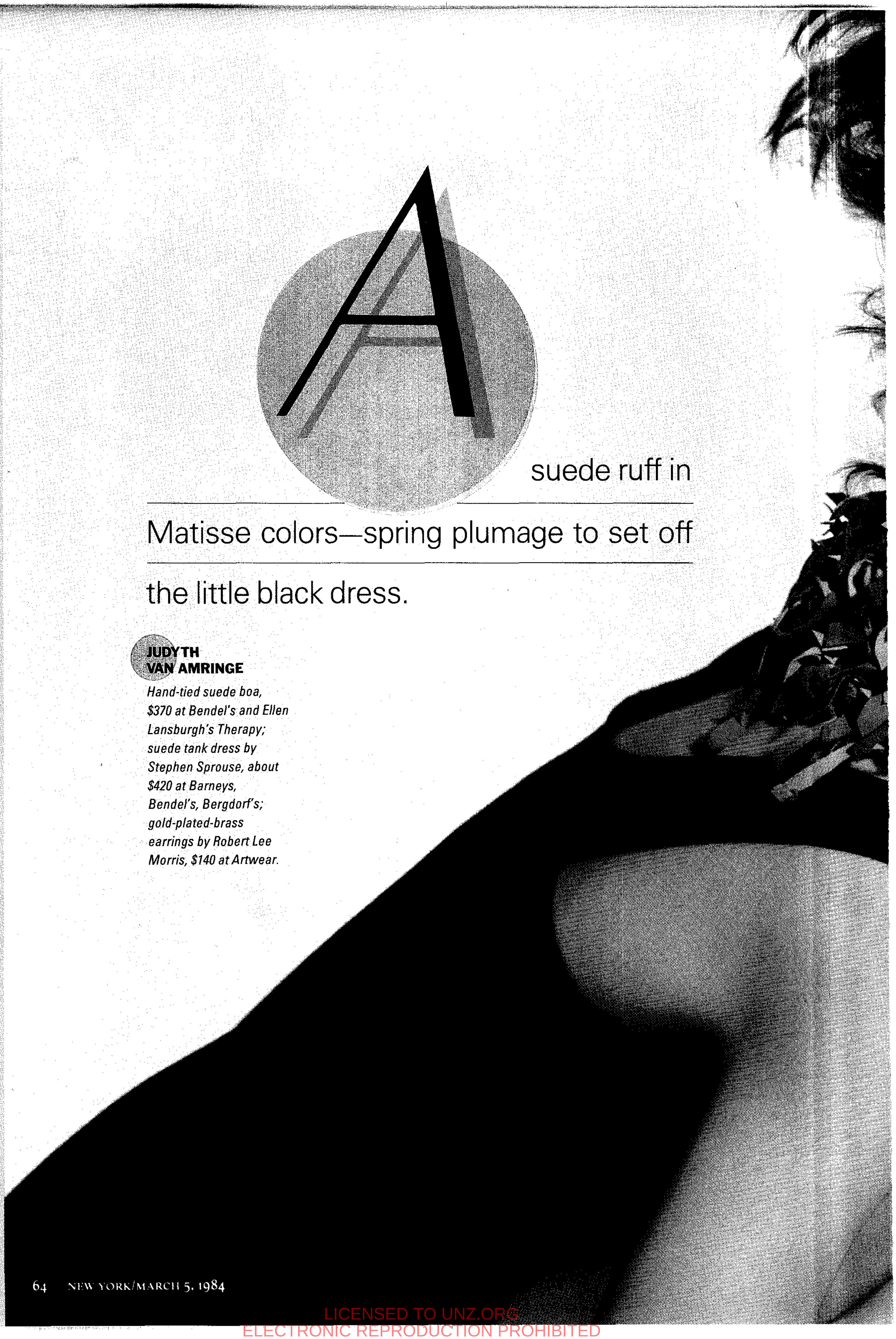


NORMA KAMALI

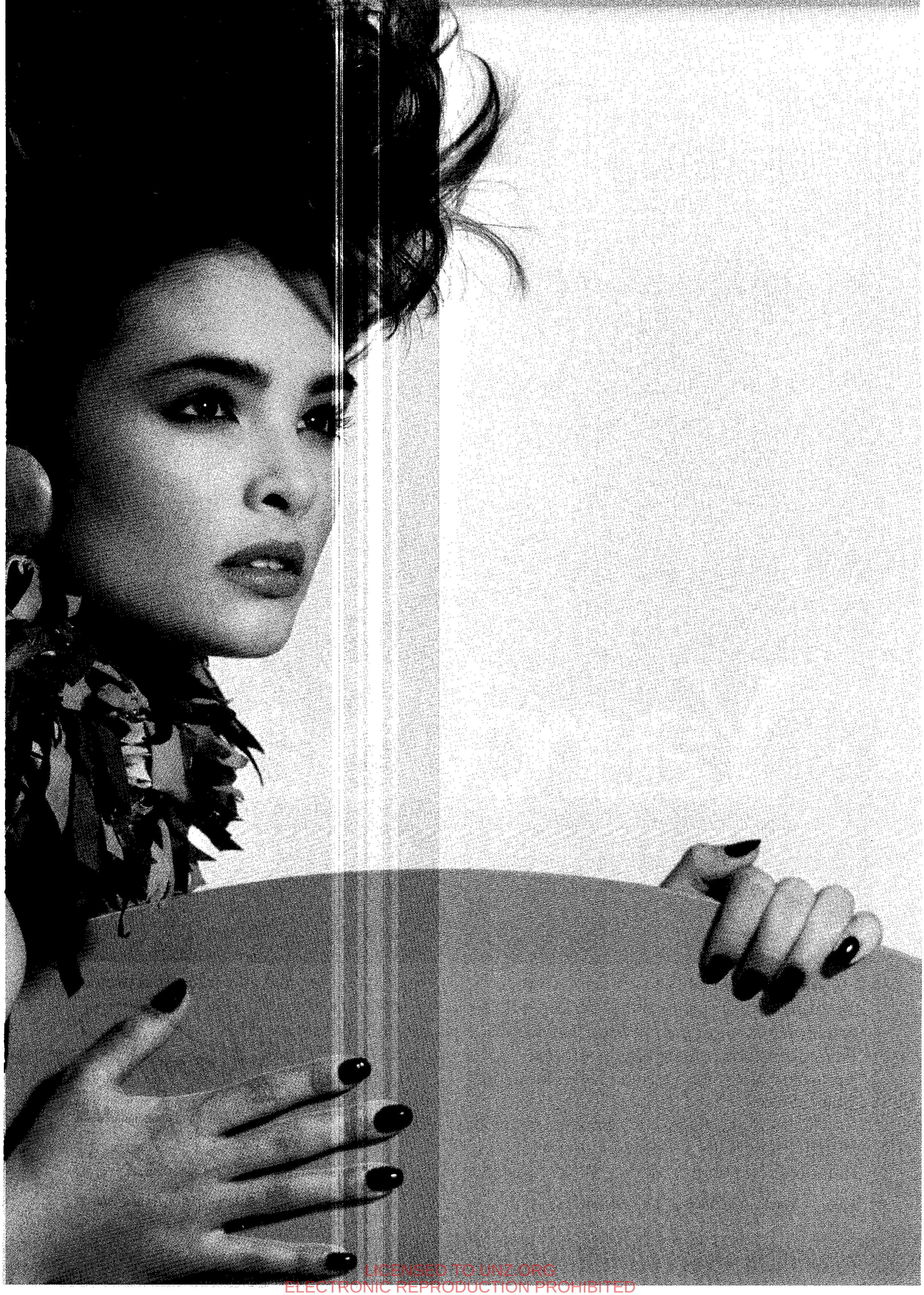
Rayon dress, $228 at OMO (11 West 56th Street) in late March; tights by Norma Kamali, $14 at Bloomingdale's, Bonwit's, Macy's; antique cut-steel earrings, $435, anchor brooch, $300, and bracelets, about $485 each, at James II Galleries (15 East 57th Street, sixth floor); ankle-strap pumps, $310 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th).

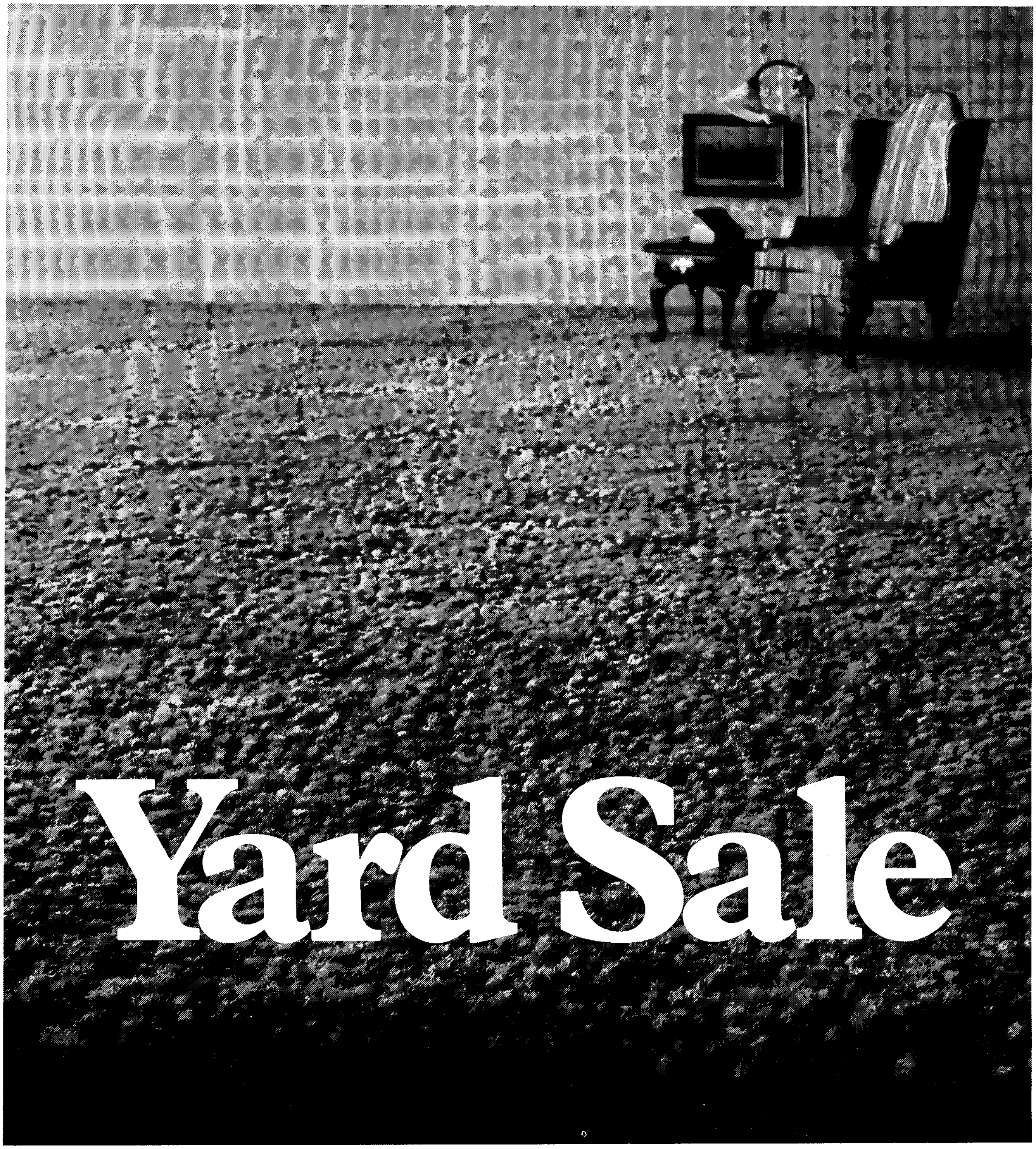
A suede ruff in Matisse colors—spring plumage to set off the little black dress.

JUDYTH VAN AMRINGE



Hand-tied suede boa, $370 at Bendel's and Ellen Lansburgh's Therapy; suede tank dress by Stephen Sprouse, about $420 at Barneys, Bendel's, Bergdorf's; gold-plated-brass earrings by Robert Lee Morris, $140 at Artwear.





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GEOFFREY BEENE

Silk evening pajamas, about $1,900 at Bergdorf's, Martha, and to order at Saks; Lucite earrings, $55, silver necklace with Lucite stars, $120, and stainless-steel chain with Lucite stars, $100, by Marion Sandra Mishkin/ Marlowe Company, at Bendel's.

Clothes for the woman who wants more than she bargains for.

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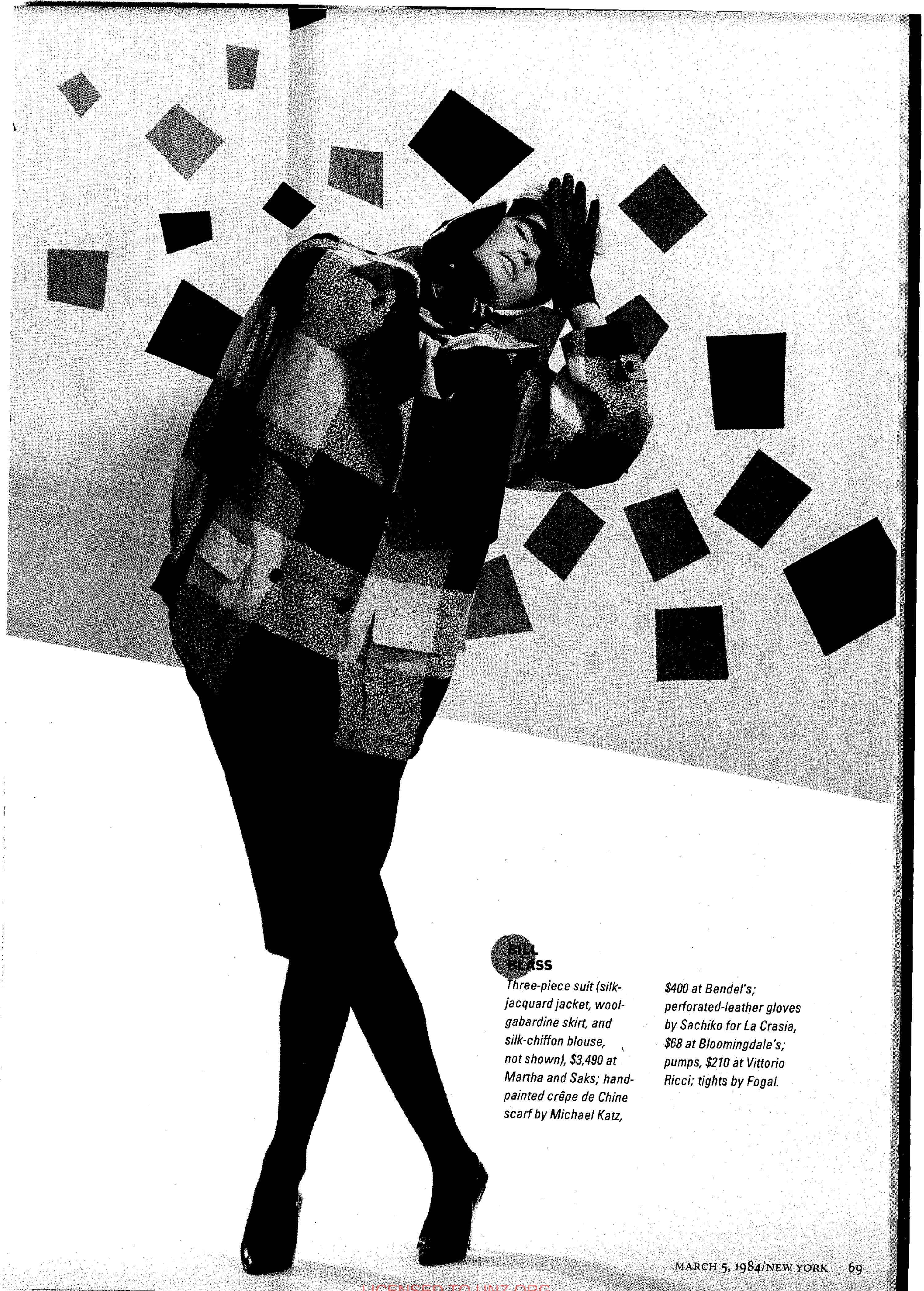
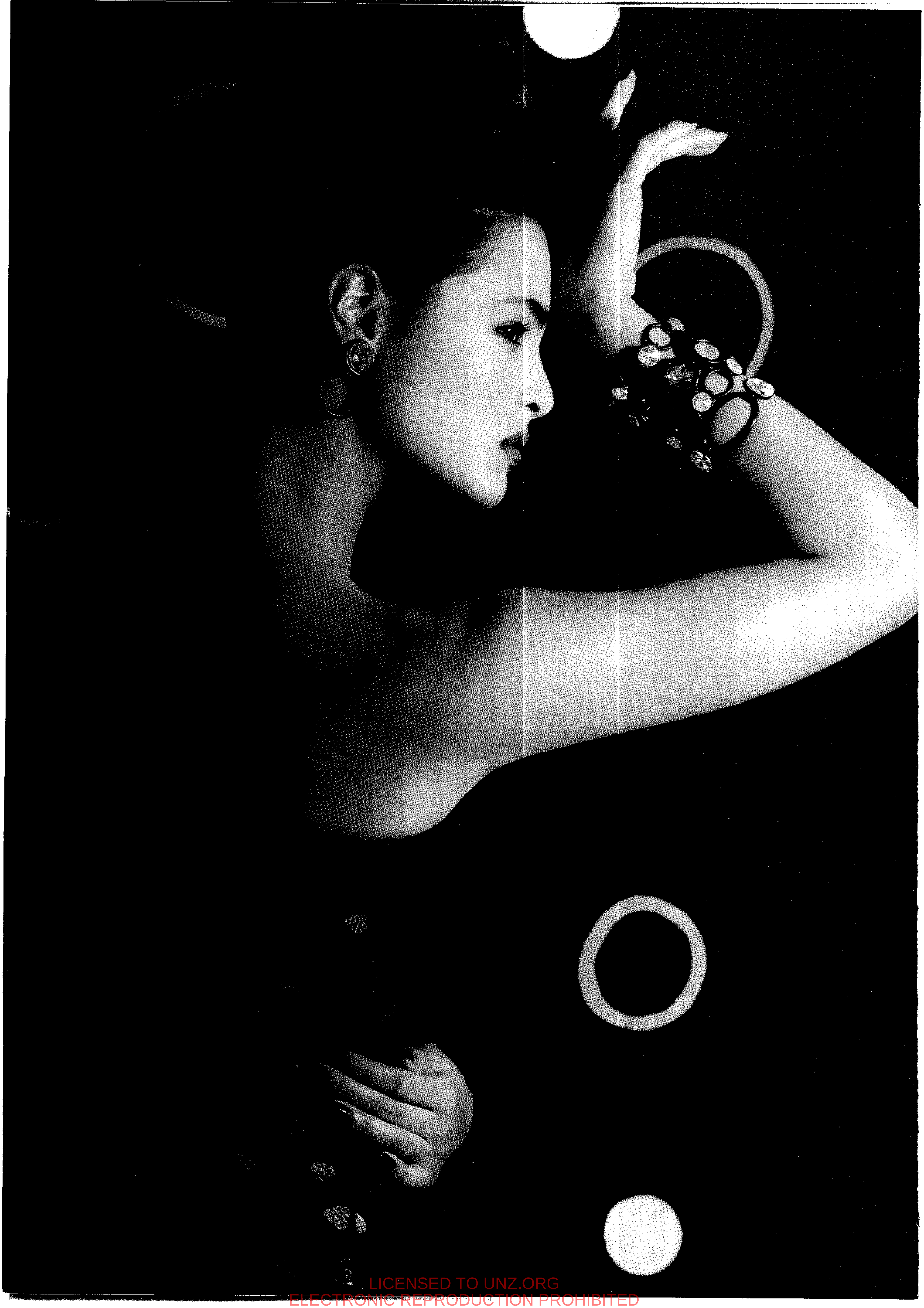
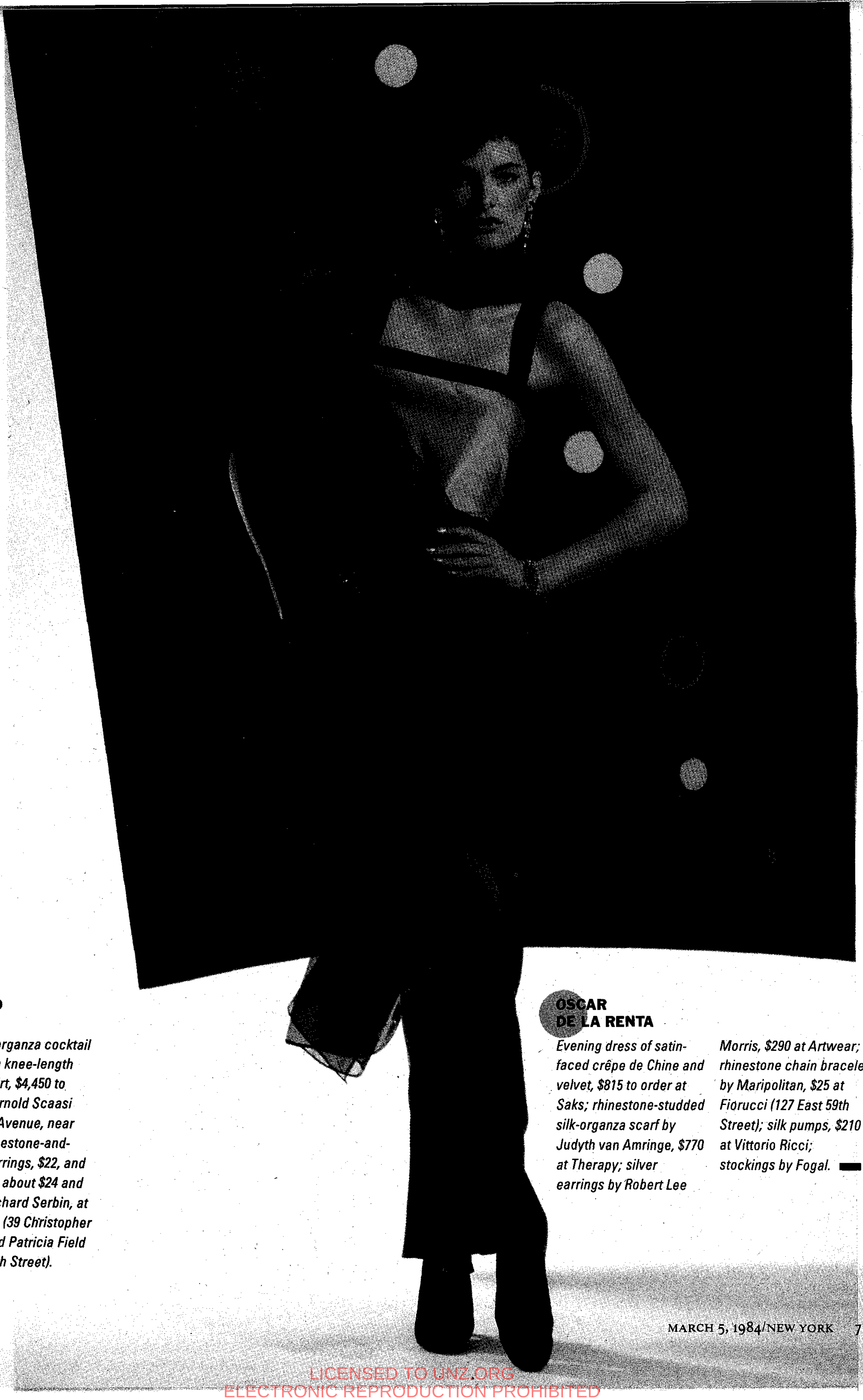


BILL BLASS

Three-piece suit (silk-jacquard jacket, wool-gabardine skirt, and silk-chiffon blouse, not shown), $3,490 at Martha and Saks; hand-painted crêpe de Chine scarf by Michael Katz, $400 at Bendel's; perforated-leather gloves by Sachiko for La Crasia, $68 at Bloomingdale's; pumps, $210 at Vittorio Ricci; tights by Fogal.





ARNOLD SCAASI

Left: silk-organza cocktail dress with knee-length bubble skirt, $4,450 to order at Arnold Scaasi (681 Fifth Avenue, near 53rd); rhinestone-and-rubber earrings, $22, and bracelets, about $24 and $36, by Richard Serbin, at J. Antonio (39 Christopher Street) and Patricia Field (10 East 8th Street).

OSCAR DE LA RENTA

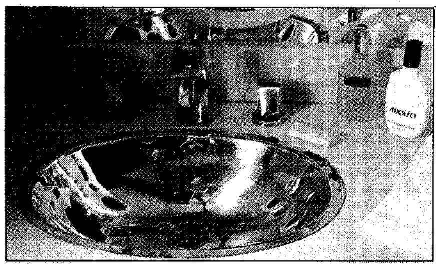
Evening dress of satin-faced crêpe de Chine and velvet, $815 to order at Saks; rhinestone-studded silk-organza scarf by Judyth van Amringe, $770 at Therapy; silver earrings by Robert Lee Morris, $290 at Artwear; rhinestone chain bracelet by Maripolitan, $25 at Fiorucci (127 East 59th Street); silk pumps, $210 at Vittorio Ricci; stockings by Fogal. ■

Friendly skies: *The picture-perfect cabin crew rolls out the red carpet in L.A.*

Gilt Trip

By Gael Greene

Jet-setting to the Coast on Regent Air

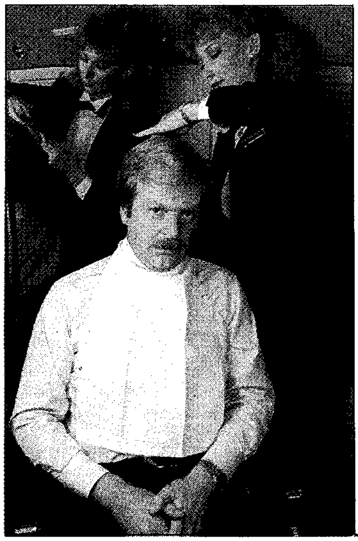


Midas touch: *The polished-brass sink.*

ALL MY LIFE I'VE BEEN haunted by the feeling that in another life I was definitely the queen of England. That's why, though a child of unassuming folks from unassuming Michigan, I feel so at home in outrageous luxury, so buoyed by conspicuous decadence. And now, at last, I've found my airline. Regent Air—the Art Deco'd Orient Express of the sky, a flying Rolls-Royce. Limos crouching in faithful attendance like sleek weimaraners, Taittinger champagne in graceful flutes, china by Spode, monogrammed napery, caviar and macadamia nuts, cabin crew in black-tie splendor.

At first, with its coast-to-coast $3,240 round-trip fare ($4,320 one-way for a velvet compartment that sleeps two in a queen-size bed), Regent Air seemed clearly designed for Arab potentates and cattle barons and, surely, bankruptcy, I thought. Then came the February flight sale (to run indefinitely)—$1,620 round-trip, New York to Los Angeles, a pittance more than $1,300 for conventional first class, meaningless if you figure in the four gratis limos door-to-door, a free manicure aloft or secretarial help, the monogrammed towels and scented soap, the tufted-leather commode in the mirrored bathroom, where you can study your image if you sit awhile (assuming you've completed a successful psychoanalysis).

At $1,620, the ultimate luxury took on an irresistible appeal, especially when a well-heeled producer called summoning me to Hollywood "to take a meeting." I booked a chaise longue and manicure on Regent Air, 7 P.M. out of Newark. The airline's long, dark stretch Zorromobile crouched outside my house fit the fantasy, with its bar, sunroof, spiffy uniformed driver, and *Live at Five* on the telly. I expected to be driven onto the field along a red carpet—at least. But no. A little gray cloud descended as the ground crew (cute and peppy, like an old M-G-M musical) led me to a rather tacky waiting room. An accordion and a violin were wailing. "When you walk through a storm, keep your chin up high . . ." seemed ominous. And I think I even spied a Styrofoam



All the trimmings: *In the salon.*

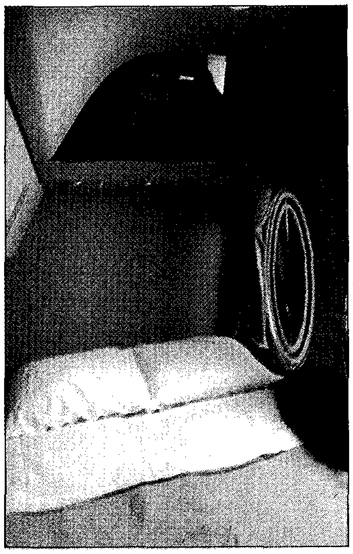
Photographs: top, Alan Levenson/Gamma-Liaison; all others by Bill Nation/Sygma.

cup. Maybe it was plastic. I tried to blot out the image. An elderly air-force general who looked slightly smashed walked around introducing himself and promising "we'll have a good flight tonight." Where were the dashing executives and movie moguls and the aging preppies with perfect capped teeth *Cosmopolitan* promised I'd meet in first class? Never had I seen a tackier crowd. Except for the tanned woman in white cashmere whom I recognized at once from years of devotion to *Women's Wear Daily*. It was Lyn Revson. We clutched each other. "This music," I said. "These people," she said. "If that's the pilot," I said, "I'm not getting on the plane."

Happily the musicians and their groupies retreated. The general proved to be a passenger. And though only the cabin crew had perfect white teeth (Ziegfeld could have cast them . . . even the flight engineer was a stunning blonde), the plane itself was indeed the ultimate seduction. Austin designer Michael Reese supposedly had a $10-million budget to redo three Boeing 727's. Intended to seat 120 grown-ups as if they were midgets, the craft—now accommodating 35 passengers—have been veloured and fitted in brass shiny as gold, with widely spaced leather-and-plush swivel chairs, Lalique-inspired peacocks, in acrylic, separating the bar-lounge from four private compartments, and beautician's salon in the rear, a soothing distance from the secretary's muted electronic typewriter awaiting your dictation.

Fit for a czar: *Caviar and smoked salmon grace the lavish buffet.*

REGENT AIR'S TRIUMVIRATE of owners, Clifford Perlman, Stuart Perlman, and William McElnea, has gambled $25 million (or more) that there's a market for a revival of the elegance lost with the old Twentieth Century Limited. The Perlmans are the brothers who sold their interest in Caesars World (operator of Caesars Palace, in Las Vegas; Caesars Tahoe; and Caesars Atlantic City) for some $90 million after the New Jersey Casino Control Commission refused to grant them a gambling license, claiming they'd done business in the past with reputed organized-crime figures.



Rest easy: *The velvet chamber.*

The champagne began to flow, stopping briefly for takeoff as Lyn Revson confessed this was her second trip on Regent Air. "My last trip to the Coast, each of two airlines lost a bag. I waited two days for my clothes. I'll only fly Regent from now on." A Californian returning from the Caribbean agreed. "First class has been so downgraded," he complained. "With all those advantage deals. And they may serve food from a rolling cart, but they throw it at you."

Champagne began bubbling again, and the nonstop macadamia nuts and smoked almonds materialized. A leather-bound volume offered four new films, three golden oldies (including *An American in Paris*), dozens of cassettes, from Michael Jackson to Pavarotti to George Burns and Gracie Allen, plus a dizzying library of audio self-improvement—*Think and Grow Rich* was tempting. I thought about asking for *Listen and Lose Weight*, but I didn't want to dull my appetite for dinner.

Nothing about the food suggested that Tinseltown's tastemaker chef, Wolfgang Puck, had a whisk in the pot as official consultant—except the ubiquitous radicchio and a gently poached scallop. The Russian buffet was classic. Caviar, lovely smoked salmon, delicately poached lobster with caviar sauce, rare roast beef, and a country terrine that looked like Spam with truffles, everything handsomely mounted—but not very regal all tumbled together on the one tiny plate brought to me at my swivel. A table was set for dinner with crisp linen—I mean, real linen—silver, carved crystal, and a sweetly perfumed red rose tucked into the napkin. Shockingly good cream of oyster soup, zesty salad, California-crisp vegetables, lamb that was not rare as requested ("I wish you'd complained," said the chef. "I had some that was still running"), very ordinary cheeses and lovely fruit, Sacher torte, and splendid wines—French burgundies or, my choice, Acacia Chardonnay and Jordan Cabernet, two California champions—made the time fly. (Breakfast on the 9:30 A.M. flight from Los Angeles was even pleasanter: mimosas or Bloody Marys, more Russian buffet, strawberries and blueberries with cream in a carved goblet, flaky warmed croissants and pain au chocolat, omelets to order—"Use your imagination," the purser urged—lamb chops and giant Brussels sprouts, toasted English muffins or "buyalys.")

Poor beautiful Kathleen, the cosmetologist who couldn't quite pour wine without spilling it. There was scarcely time for my manicure as she struggled to paint me "Love That Red" without removing her own deep-rose polish. As we circled the Los Angeles airport, the pilot said we'd be a few extra minutes. "Oh wonderful," she cried. "Now I can do your top coat."

At the foot of the red-carpeted stairs, an attendant grabbed my hand baggage from Kathleen (she wouldn't let me touch anything) and led me through the world's dowdiest terminal to my limo. There were my bags already in the trunk. It's true the promised stock-market-quotation equipment isn't installed on-board yet. And you can't phone home from on high. But as we purred toward the hotel, I realized all the angst of flying had been purged. No tickets. No boarding passes. No truculent cabbies or porters or waiting for baggage. All the legroom and walk room and diversion . . . and maybe next time, breakfast in bed. If I can find someone else to pay, I'll never have it any other way. ■

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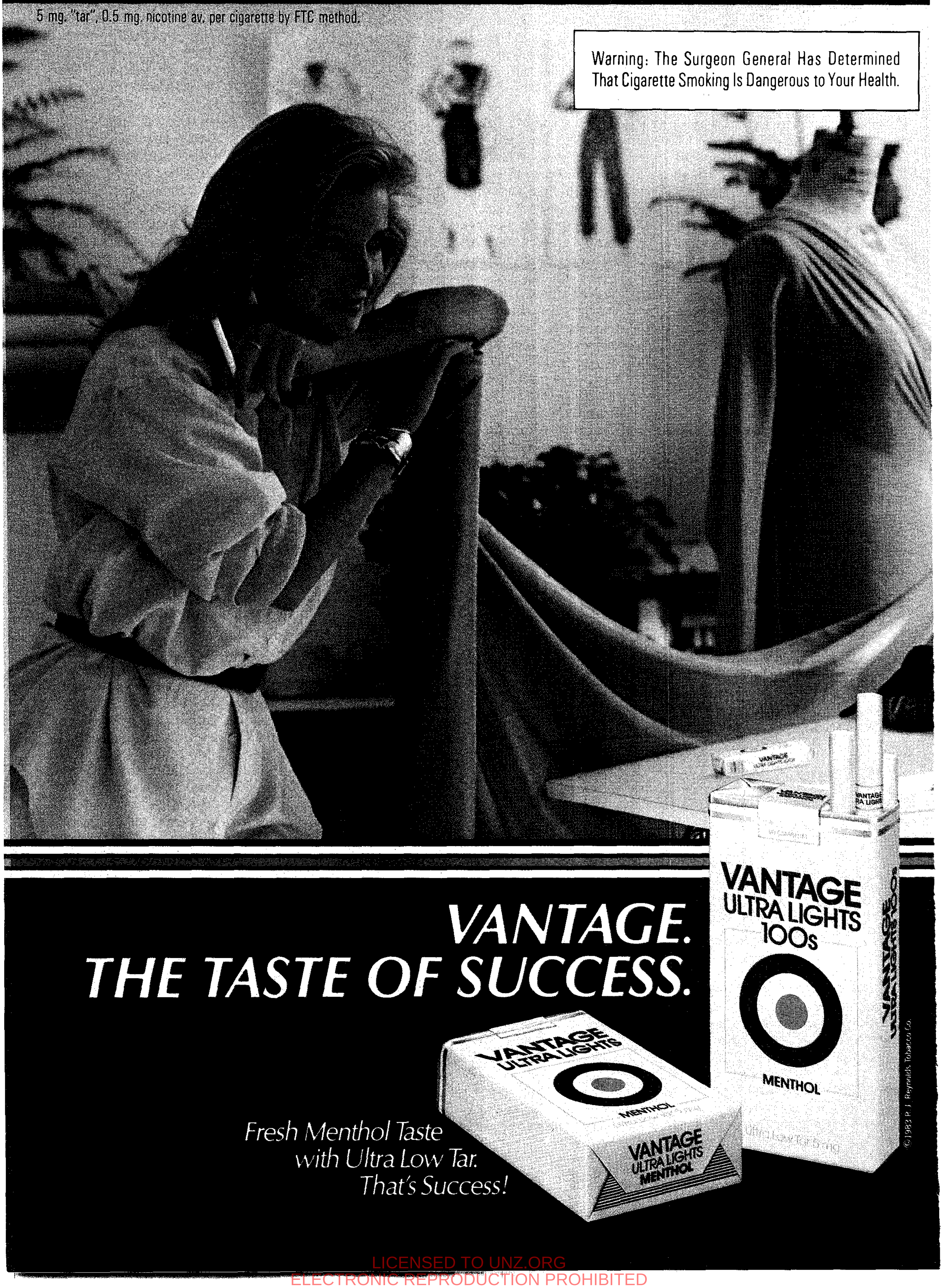
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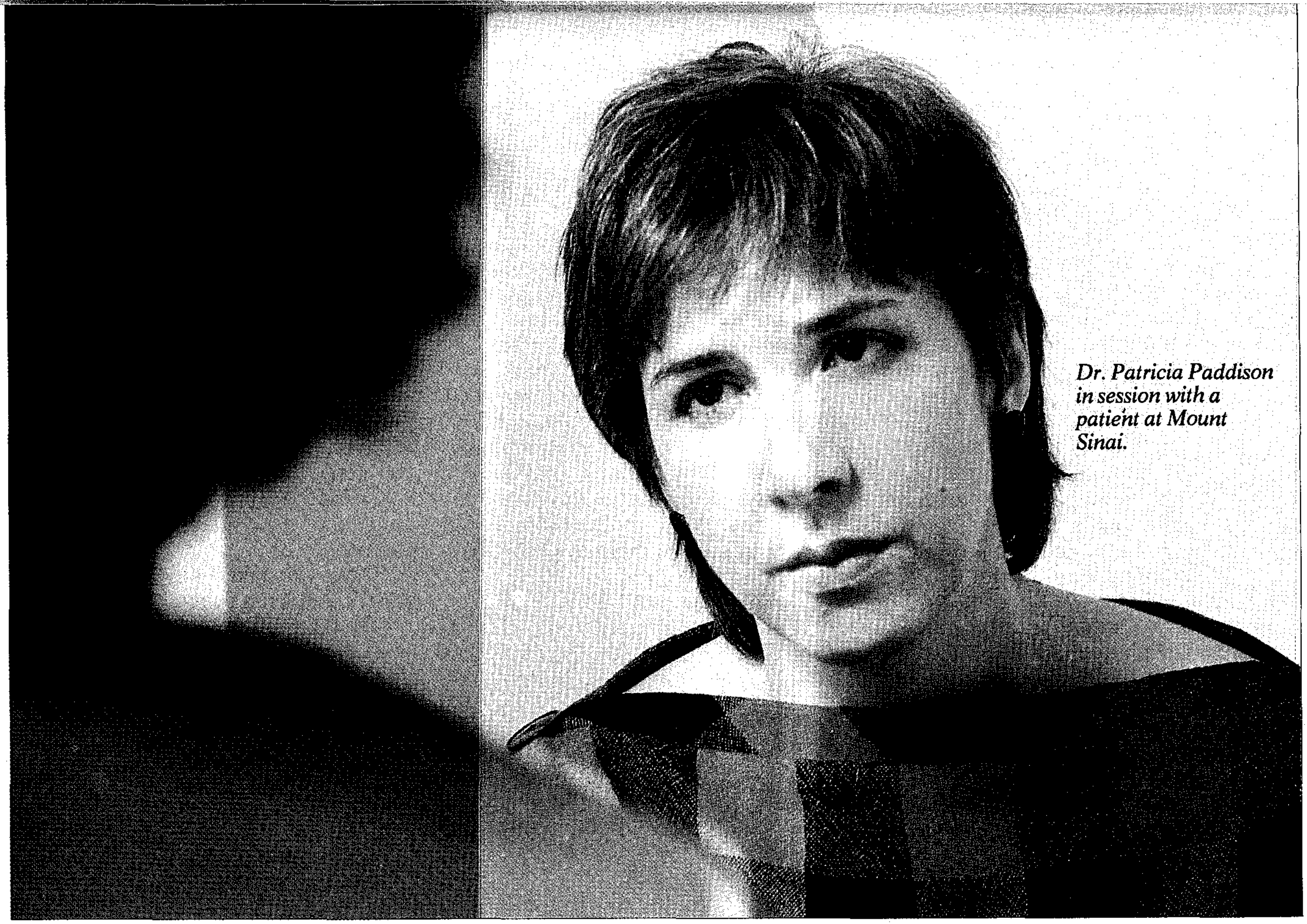


Dr. Patricia Paddison in session with a patient at Mount Sinai.

The Making of a PSYCHIATRIST

By Tony Schwartz

Last July, Patricia Paddison became a second-year psychiatric resident at Mount Sinai Medical Center. This week's story follows her through a night on call—24 hours of sole responsibility for four inpatient wards—and traces her struggle to transform herself from a neophyte, dependent on her supervisors, into a self-assured professional psychiatrist.

IT WAS CLEAR THE MORNING of November 8 that Patricia Paddison was going to have a busy night. She was on call, and there were beds available for five new admissions on the wards she was covering.

Many interns and residents dreaded being on call, but Paddison seemed to thrive on the atmosphere of crisis. She didn't much like being awakened in the middle of the night, of course. But at Mount Sinai it was rare for new psychiatric patients to arrive after 10 P.M. Usually residents were able to catch four or five hours of sleep on a couch in an office of one of the supervisors.

The first new admission of the evening was a black twelve-year-old named James Fletcher*. His mother had brought him to the hospital, complaining that he was staying up all night, setting fires in their apartment, and refusing to go to school. The boy had first been directed to the children's ward, on the sixth floor of the Klingenstein Clinical Center. Then, because he was so much bigger than the other young patients, he was sent to the adult unit.

Paddison's office, where she met with patients, was a small, windowless room just off 7 South, one of four adult-inpatient wards at Klingenstein Clinical Center. The walls were brown and white, the paint was peeling badly, and the only furnishings were a gray institutional desk, a steel bookcase, and a couple of plastic chairs. It was not a cheery place. Sinai's thirteen second-year residents (P.G.Y.-2's) had been promised that their offices would be painted, but it hadn't happened. Paddison herself often vowed to do a little interior decorating, but she never managed to do more than tack up a single wall hanging.

When Jimmy Fletcher walked into Paddison's office, he was quiet and docile. "I'm not crazy," he said softly. "I don't belong here."

"I think you're probably right," she said, "but now that you're here, and since you've been having problems, maybe there's some way we could help."

The names of the patients have been changed to protect their privacy.

Photographed by Harry Benson.

"Will I be home in time for Christmas?" he asked.

"I hope so," Paddison said reassuringly.

Fletcher volunteered little else. It wasn't until she did a physical examination that Paddison realized Jimmy's silence was just a way of hiding terror. His heart was racing, and his pupils were very dilated. She considered his reaction healthy; if a youngster didn't find a psychiatric ward frightening, there was probably something profoundly wrong with him.

AFTER SHE FINISHED THE physical and introduced the boy to the nurse in charge, Paddison called the emergency room and said she was ready to see her second admission.

Alice Aurelio was 47 years old. An attractive Italian woman, she had high cheekbones and long, jet-black hair. Although she was sweet and reasonably alert, it was also obvious that she was troubled. She spoke in a slurred, agitated voice, and her head jerked from left to right—a side effect of the various anti-psychotic drugs she'd taken over the years. (Those drugs are now more commonly known as neuroleptics.)

Aurelio had come to Sinai by a circuitous route. She lived in the Bronx and had been seeing a therapist at an outpatient clinic there. Several weeks earlier, the therapist had moved to another job. The stress of such a loss often triggers a relapse in a psychiatric patient. Aurelio stopped taking her medication—weekly shots of Prolixin Decanoate, a long-acting neuroleptic—and rapidly became more isolated and paranoid. She began hoarding food and refusing to let anyone in her apartment. In desperation, her brother finally called the police. They took her to the nearest hospital. There were no available beds, however, and so she was transferred to Sinai.

"I wonder if you could tell me why you came to the hospital," Paddison said, starting to take her patient's history.

"I'm not sure," Aurelio said.

"Well, I'd like to ask you a few questions," Paddison said. "I'm wondering if you've been hearing any voices."

"Yes," said Aurelio. "I've been hearing voices continuously since 1958."

"What are the voices telling you?" (During her first weeks as a resident, Paddison found asking such questions slightly embarrassing. By this point so many patients had answered "Yes" to even the most outlandish questions that asking them no longer fazed her.)

"The voices have been eating the food in my stomach," Aurelio answered.

"Is anyone putting thoughts in your mind?"

"Yes," said Aurelio. "They're pressing on my head."

"Is anyone taking thoughts out of your head?" Paddison asked.

"They took a part of my brain," Aurelio said, pointing to a spot on her head.

Paddison nodded and made brief notations on a yellow pad. "Are any of your thoughts being broadcast over the radio?" she continued.

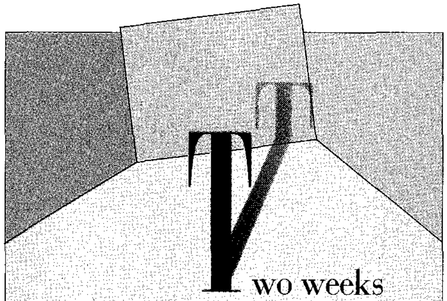
"Sometimes," said Aurelio. "Yes."

Paddison continued the "mental status" exam. The questions were designed to ascertain Aurelio's mental condition.

"I wonder if you could subtract backward from 100 by sevens."

Aurelio did so without any problem.

"Do you think you could tell me how many quarters there are in $1.75?"



Two weeks earlier, in supervision, Paddison had reached a low point. "It just got to me," she said. "You get so little positive feedback."

Aurelio pondered. "Five," she said, finally. Paddison shook her head. Aurelio thought for another moment, looking upset. "No, there are seven," she said. "The voices told me to say five."

Paddison nodded. "Who is the president of the United States?"

"Reagan," said Aurelio.

"And who before that?"

Aurelio hesitated. "I'll give you a hint," said Paddison. "He was a peanut farmer."

"Carter," said Aurelio.

"Good," Paddison said. "Now, if you were in a theater and you saw a fire break out, what would you do?"

"Call 911, or tell the manager," Aurelio said, giving an answer considered appropriate. Patients had been known to come up with some wild responses to that question. "Hide under the seat" was one of Paddison's favorites.

Her questions turned to personal history: where Aurelio was born, whether her parents were alive, what sort of work she did. "What was your last job?" Paddison asked.

"I was a fireman," Aurelio answered.

Paddison's eyes widened just a bit. "When did you last work as a fireman?"

"Two days ago," Aurelio said.

Paddison nodded. "How far did you get in your education?" she asked.

"I have a Ph.D. in mathematics from New York University."

Paddison shifted to Aurelio's psychiatric history. "Have you ever been hospitalized before?"

"Yes," said Aurelio. "In 1959, at Bellevue. I was there for three months. I was at Payne Whitney in 1976 for four or five weeks."

"What kind of medication did you get?"

"Haldol" (a brand of haloperidol, a drug commonly used to treat schizophrenics).

"Have you taken any other medications?" Paddison asked.

"Thorazine. Stelazine. Mellaril. Prolixin. None of them stop the voices." (She was referring to brands of neuroleptics.)

"Any other hospitalizations besides the ones you mentioned?"

"In 1980, but I forget where. Columbia, I think."

"That's it? Just three?"

"Yes," said Aurelio. "Three."

Paddison made more notes in her chart. Under the heading "Affect" she wrote "pleasant." Under "Insight" she wrote "poor"—since Aurelio couldn't say why she had come to the hospital. Under "Thought Content" she wrote "T.I." (thought insertion), "T.C." (thought control), "T.B." (thought broadcasting), "A.H." (auditory hallucinations), and "V.H." (visual hallucinations). That covered virtually the gamut. It was the first time Paddison had encountered a patient with such a range of symptoms.

Four days later, Paddison got hold of Aurelio's entire chart from her clinic in the Bronx. It turned out that her boyfriend was the fireman. Aurelio had been unemployed and living on disability benefits for more than ten years. She didn't have a Ph.D. from N.Y.U., but she had once been a doctoral candidate there. And she'd been hospitalized not three times but seventeen.

Just before Paddison finished with Aurelio, her phone rang. It was a nurse from 8 South, saying that a patient on pass had failed to return as scheduled. Paddison phoned the patient's home, and tried to explain the problem to a family member who spoke only Spanish. Finally, someone who spoke English came to the phone and assured Paddison that the patient was on his way back to the hospital. Paddison called the 8 South nurse back. "Let me know if he isn't there in an hour," she said.

When she hung up, the phone rang again. This time the caller was a young man Paddison had recently begun see-

ANNOUNCING THE "MOST JADED NEW YORKER IN THE WORLD" CONTEST.

Some of your oldest and best friends may very well be Jaded New Yorkers—perfectly fine, charming, morally upright people who have somehow lost their excitement for the city, people who no longer take the trouble, no matter how small it may be, to participate in the magic.

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Some examples already submitted:

Had tickets for "Cats" but watched HBO at home instead.
Didn't come out for the Brooklyn Bridge Birthday.
Read a book in the bottom of the 9th at Yankee Stadium with the bases loaded.
Saw the Rockefeller Center Christmas Tree only because his cab was caught up in 5th Avenue traffic.
Turned down dinner at Lutece to send out for Rocky Lee pizza.

Your friends have undoubtedly done worse. If they've done the *worst* you'll get the chance to watch your Most Jaded New Yorker fall in love with the city all over again right before your eyes. The winner will be invited as our guest for dinner for four, including the winning nominee—if you can get him or her to budge to new turf—at Windows on the World. Windows on the World isn't a cure for Jaded New Yorkers, but it's a big step in the right direction.

Fill out the coupon, listing the most horrendously jaded examples you've observed. If your list is too long, additional pages of listings will be accepted.

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Dear Mr. Lewis:

You haven't seen a *really* Jaded New Yorker until you've seen my friend________________. Why, just the other day he/she________________ ________________________________ ________________________________.

I've also seen him/her ________________ ________________________________ ________________ on occasion. And it's not at all unusual for him/her to ________________ ________________________________ ________________ without giving it a second thought. And to top it all off, I even once saw him/her________________ ________________________________ ________________________________.

I thought you should know these things. I'm sure that no one person can stamp out the condition of Jadedness singlehandedly, but I want to do my part. I'm ready to bring my friend to Windows on the World any time. It's the least I can do.

Entries must be received by April 1, 1984. Final judging will be completed by May 1 and winner will be announced in future advertising. Entries may be written on separate sheets but must be accompanied by this coupon, signed by entrant. If the full name of the Jaded subject is necessary to the idea of the entry this person must also sign this release. This contest is void in states where prohibited.

I understand the conditions and I authorize use of this entry in any way you deem suitable. Anything for the cause.

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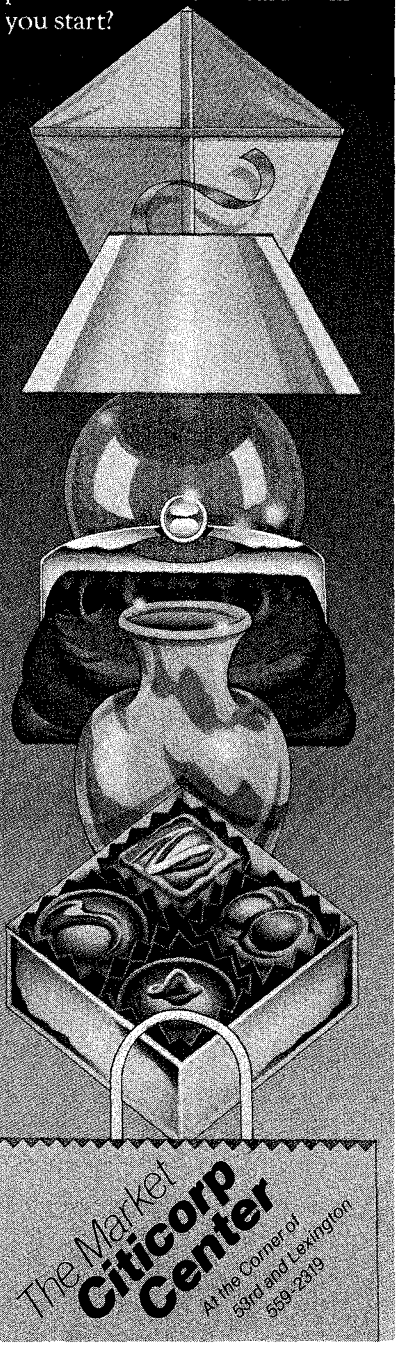

ing. Her face softened visibly when she heard his voice.

It had been lonely in New York during her first few months. She resisted socializing with her fellow residents, since their conversations invariably turned back to patients, and Paddison felt she got enough of that during the day. Instead, she went out mostly with a small circle of friends from New Orleans. She took full advantage of the city, attending several evenings of the film festival, going to the ballet, the Philharmonic, and even to the theater when Sinai offered discount tickets.

But this young man—a lawyer—was her first romance in New York. The previous week he had cooked Pat a gourmet dinner to celebrate her thirty-second birthday. She liked to joke that food was the surest way to her heart. The dinner was virtually all she could talk about for the next few days.

PADDISON'S THIRD ADmission of the evening was a blind and mildly retarded 25-year-old schizophrenic named Elsie Jones. Speaking in a lurching, staccato voice, she told Paddison that she'd been hearing voices telling her to kill her child. In fact, she had long since given up the child to foster parents. When Paddison finished her interview with Jones, she moved to her fourth admission: Gertrude Franklin, a 63-year-old widow who had been depressed and suicidal ever since her son had moved out.

There was still one empty bed on her wards, and Paddison had already been told by Michael Fiori, the third-year resident covering the emergency room, that another admission was expected shortly. Keeping the wards' beds filled is a high priority; in that sense, Mount Sinai and other voluntary hospitals are run like a business.

It was close to 11:30 P.M. when Paddison joined Fiori in the emergency room. To save time, they had agreed to do the last admission together.

Burton Rogers was a seventeen-year-old high-school student who had tried to cut his wrists ten days earlier after a fight with his girlfriend. He'd been feeling suicidal ever since. Paddison was impressed with Fiori's professional manner. Tall, handsome, and built like a linebacker, he was imposing-looking. With Burton Rogers, however, he was gently supportive. It was clear that the troubled youngster took to him. Watching Fiori, it occurred to Paddison how valuable another year of experience was going to be.

At 1 A.M., Paddison finally got to sleep. She woke up five hours later and went back to 7 South to finish writing the notes on her new admissions. At 7:30, she walked the four blocks to her apartment to take a shower. She was back at 7 South by nine, in time for the morning staff meeting.

Two weeks earlier, Paddison had reached what she felt was the low point in her residency. She could even pinpoint the moment. She'd been in supervision with Jay Finkel, the chief resident on 7 South, and he was questioning her about her approach with several patients. Her face turned red, and she nearly started to cry. "It just got to me," she said later. "You get so little positive feedback."

After the session, Paddison had an hour free, and she decided to take a walk. If she'd had the time, she would have gone for a run around the Reservoir. Instead, she ended up at home, where she turned on some classical music and sat quietly until she felt composed enough to return to work.

But the rest of the week wasn't much better. She had written an order that a certain patient was to get regular exercise. A nurse, irritated at the extra work, simply ignored the command. Paddison was angry, but she felt powerless to retaliate.

Then a memo was circulated by Arthur Meyerson, vice-chairman of the psychiatry department, outlining a new, more rigorous procedure for presenting patients at the weekly unit conferences. Paddison didn't object to the new rules, but she knew they meant more work.

And finally, she had been managing an unusually difficult group of patients. One, Herb Feldman, was particularly exasperating. A depressed 78-year-old with an endless string of complaints, he was doing everything he could to avoid being discharged. It bothered Paddison that she couldn't wait to get rid of him.

She had begun with higher hopes for a seventeen-year-old patient named Ben Carillo. When he was admitted, in October, Carillo had been feeling depressed and aimless—but said that he wanted to stop drinking, which he'd been doing heavily for nearly three years. At the same time, he had a certain charm and considerable ability as an artist, and Paddison thought it was worth making an effort to hook him up with a good psychotherapist. But his lethargy persisted. She was less optimistic by late October when she presented his case to her colleagues and Arthur Meyerson at the weekly unit conference.

Sure enough, after Paddison described Carillo, and Meyerson interviewed him briefly before the group, the consensus was that his troubles were deeper and subtler than they had appeared at first. One sign, Meyerson thought, was that the young man seemed unwilling to play by the rules even while he was in the hospital. He was on a drug contract—which meant that if he were caught drinking at any time during his hospital stay, he would be immediately

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"Close Relationships" by Ron Chereskin, March 1984

One in a series by Ron Chereskin, the American artist/designer who brings a fresh new meaning to words like color, texture and pattern in clothes for the American woman. Collect Chereskins at Bloomingdale's and other fine stores.

discharged. Meyerson felt sure Carillo had been intoxicated during the interview and said he'd be curious to see the results of the urine tests Carillo submitted to each day as part of his drug contract.

After the conference, Carillo heatedly denied to Paddison that he had been drinking. But the lab results confirmed Meyerson's suspicions.

Nonetheless, Paddison received good feedback on the thoroughness and clarity of her presentation. Even Meyerson, who was not usually free with praise, told Paddison her assessment was right on target.

The day proved to be something of a turning point. Although Paddison still had her low moments in the weeks ahead, she began to feel better and more comfortable on the ward—and she realized that she didn't miss practicing medicine so much.

Several days later, Paddison participated in a very encouraging family meeting between Robert Pollock and his wife, Ada. It was run by Goldie Mulak, the ward's social worker. In the early fall, Pollock, a 65-year-old alcoholic, had come to the hospital virtually catatonic. In Paddison's first meetings with him, he barely spoke at all, and then only to express monosyllabic hopelessness.

Now he was more animated. Mulak began by thanking the Pollocks for coming. "Don't thank me," said Pollock, smiling. "I had to come."

"How are you feeling?" she asked.

"I'm feeling great," he said.

As they talked, it became clear that Robert and Ada Pollock retained a strong, warm attachment. When Paddison asked him if he might be tempted to begin drinking again when he returned home, he shook his head and pointed to his wife.

"She said she'd leave me if I started again," he said. "I'm not about to give up a marriage that's lasted 41 years." It occurred to Paddison how rarely such sentiments were voiced in these encounters. In families where one member suffered from mental illness, tension and anger were nearly inevitable; indeed they often contributed to the illness.

Pollock's improvement in the hospital seemed largely attributable to electroconvulsive treatments. While E.C.T. still conjures up images of people strapped to tables, having seizures, it has actually evolved into a very effective treatment for depression with few side effects beyond short-term memory loss. It is particularly useful for older patients, who cannot tolerate the medication.

But perhaps the most heartening event for Paddison was Liza Michaels's improvement. When Paddison admitted her, in late October, the 32-year-old woman had been so out of control that she was kept in a locked quiet room for the first five days. After that she began to improve. Then one morning in early November, she erupted again, lashing out at Paddison during a patients meeting. But she managed to regain control quickly, and Paddison felt encouraged.

ON NOVEMBER 9, THE morning after Paddison's frenzied on-call night, she attended a team meeting and gave a brief summary of each of her patients. She concluded with a discussion of Liza Michaels.

"Diagnosis: bipolar, manic versus schizophrenic," she told the assembled staff. ("Versus" indicated that two different diagnoses were still being considered.) "Patient is more pleasant on approach, exhibits decreased irritability. Has been getting 60 milligrams of Haldol. Yesterday, was reduced to 50. Today, to 40. We've been increasing her lithium [a drug used to control manic-depressive symptoms, but not schizophrenia]. We've also been working toward helping Michaels accept the reality of her illness. She's had three hospitalizations in a row, with almost no time in between."

"Does she make any connection between her illness and the loss of her job?" Jay Finkel asked. (Michaels had

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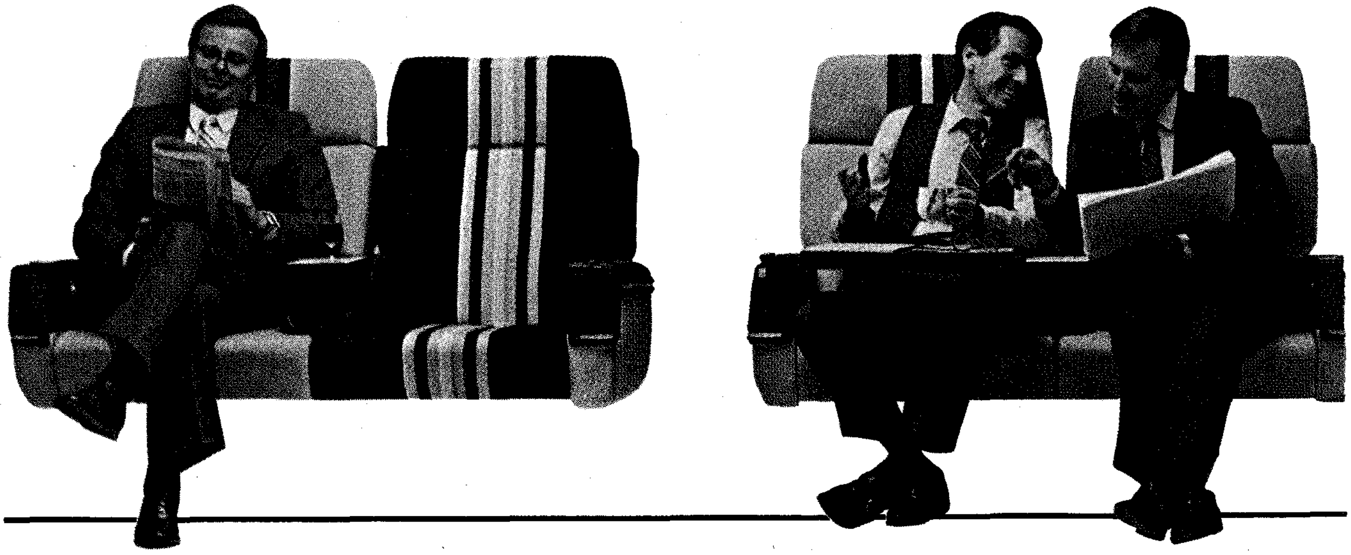

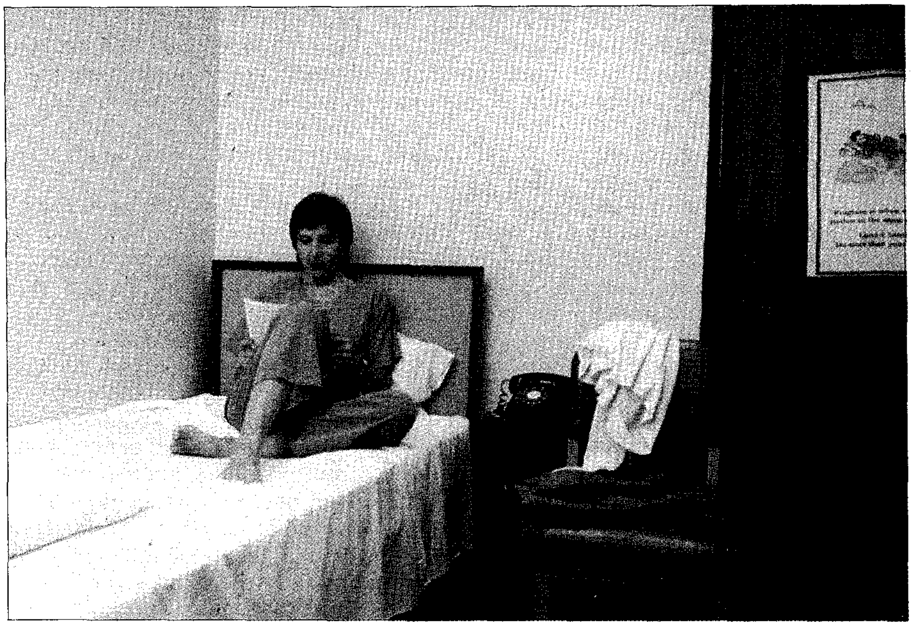

On call: *During her long night on the wards, Paddison catches a moment's rest.*

been a physical therapist until her sickness had escalated several months earlier.)

"She doesn't have much insight," said Paddison.

"Have they filled her job?" asked Finkel.

"They don't want her back," Paddison answered. "We've been talking about possibly getting her set up to attend a day-hospital program after she leaves."

"How are you working to keep the rehospitalization cycle from repeating?" Finkel asked.

"Accepting that she has this illness is the key," said Paddison. "She usually decompensates [relapses] because she stops taking her medication. One way we're going to deal with that is to put her on Prolixin Decanoate, which is longer-acting. That means she'll just get a shot once every two weeks, instead of having to take medication every day."

ANY NUMBER OF FACTORS affect the atmosphere and tone of a psychiatric ward, but the style of the chief resident is certainly among the most important. In appearance, Jay Finkel was compact, carefully groomed, self-contained, and seemingly unflappable. It was hardly surprising that he ran 7 South in an orderly way. Usually, there were a couple of patients aimlessly pacing the halls, but otherwise 7 South looked—at least at first glance—like any quiet hospital ward.

One reason was that the patients' days were highly organized. There were group meetings, individual and family therapy sessions, art and dance therapy. Add to that three meals, the availability of a gym and a library on the ninth floor, visiting hours, and the medical attention that many patients required, and there wasn't a lot of waking time left. Only on weekends, when there were few scheduled activities, did patients regularly complain of boredom.

If the system began to falter, Finkel was quick to intervene, which is what he did on the morning of November 16 at his regular weekly meeting with the

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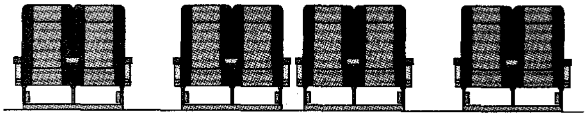

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three P.G.Y.-2's on 7 South—Paddison, Eric Hollander, and Larry Shampain.

"Do any of you want to start, or should I go ahead?" Finkel said.

"You go ahead," said Hollander.

"Overall, I think things are okay," Finkel said, "particularly given that we have a lot of difficult patients on the ward right now. But what concerns me is that we're not getting the day started on time. The morning staff meeting is supposed to begin at 8:30 A.M. I'm there on time, but everyone else is straggling in. And not just five minutes late, either."

"Maybe we should schedule the team meetings to start at 8 A.M.," said Hollander. "Then we'd get going by 8:30." He was joking, but Finkel didn't bite. "We can do that," Finkel said evenly. "No problem. I get up early anyway."

"I'm having a lot of difficulty with my medical student," said Shampain, changing the subject. (Each third-year medical student doing a psychiatry rotation is assigned to follow a P.G.Y.-2.) "The guy is bright and motivated, but he doesn't stop asking me questions. 'Is this patient depressed?' 'What's Haldol?' 'Why'd you do that?' 'What are you doing now?' It drives me crazy."

"When my medical student started doing that," Paddison said, "I'd tell him, 'That's a good question. Why don't you go and read about it, and then we'll discuss it.' You have to remember that the medical students are scared when they get to this ward."

"Yeah, but I'm having trouble getting my own work done," Shampain replied. "My medical student seems to think I'm an endless reservoir."

"I think the two of you are a good match," said Finkel, a faint smile creasing his face. "Actually, I'm wondering if what you're saying might have something to do with frustrations going on here."

"I think we're all just getting tired of being on the ward," Paddison answered.

"Well, that's what acting out is all about," said Finkel. "Something prevents you from getting here on time because you're expressing your frustration through behavior rather than words."

"There's something else about being late," said Shampain. "When I've been on call, I feel like I deserve to come in a little late, looking like a dog. It's a way of showing I worked hard."

"You mean you come late so you can make an entrance?" asked Finkel. "The problem is people don't hear your explanations; they only see your behavior." There was a long silence. "The mood today is somber," Finkel said, finally.

"I think one reason is you've been a little overbearing lately," said Hollander. Indeed, Hollander had been feeling considerable pressure from Finkel and the nursing staff about his handling of a particularly explosive patient named Audrey Krickstein. He had put her on a new, experimental drug, but it was slow to take effect. In the meantime, Krickstein was out of control on the ward, and the nurses on 7 South were running out of patience.

"I understand how you're feeling," Finkel said to Hollander. "As you go along and become more proficient, it can become demoralizing to feel that people are still on top of you."

All three residents nodded.

"I have a question about locked-quiet-room orders," said Hollander. "I was on call last night. At 4:30 A.M., I got woken up to write a quiet-room order. When I got there, the patient was just lying on her bed. Is there a rule that an order has to be rewritten every four hours, even if the patient is perfectly happy to stay in the quiet room?"

"You have to go down and rewrite the order unless the patient is sleeping," replied Finkel.

"You've got to work with the nurses," Paddison added. "If you don't respond when they want you, they can have you up every hour with telephone calls. They really do get scared about patients who are in the quiet room."

Just before the meeting ended, the phone rang. It was a nurse, explaining that Audrey Krickstein was having a temper tantrum; could Hollander come and deal with it immediately?

After he'd walked out, Paddison said, "I think Eric feels like everyone is on top of him."

"There are two maladaptive ways to fight back," Finkel said. "One is to force a confrontation and fight a war; the other is to throw up your hands and give up. The healthy way is to know your own territory but also to respect the borders of others. You've got to find a balance between giving and getting."

TWO DAYS LATER, PADdison took off for New Orleans, her first vacation since she'd begun her residency, in July. She was excited to be returning home, but she was also curious about how it would compare with New York.

When she got to New Orleans, the first thing she noticed was how much she had missed the warm, humid climate and lush greenery. It was great to see her family and old friends again and to spend several leisurely hours over breakfast at Brennan's—gorging on turtle soup, eggs Benedict, flaming desserts, and Bloody Marys. She loved having time to read—a couple of mysteries and Alice Walker's *The Color Purple*. Pat even noticed a drawl creeping back into her voice. But within a few days, she also realized that the languid southern pace no longer suited her.

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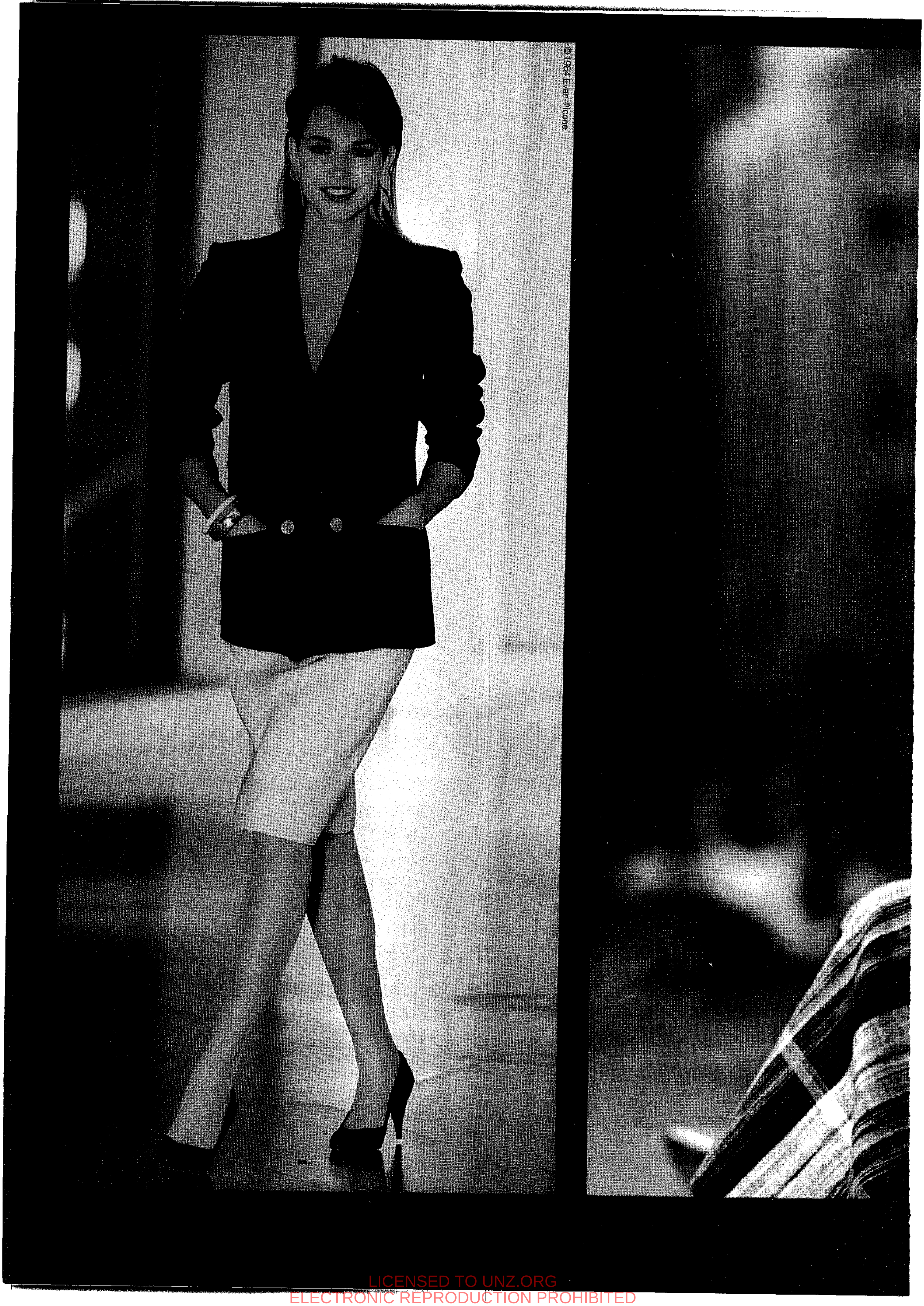
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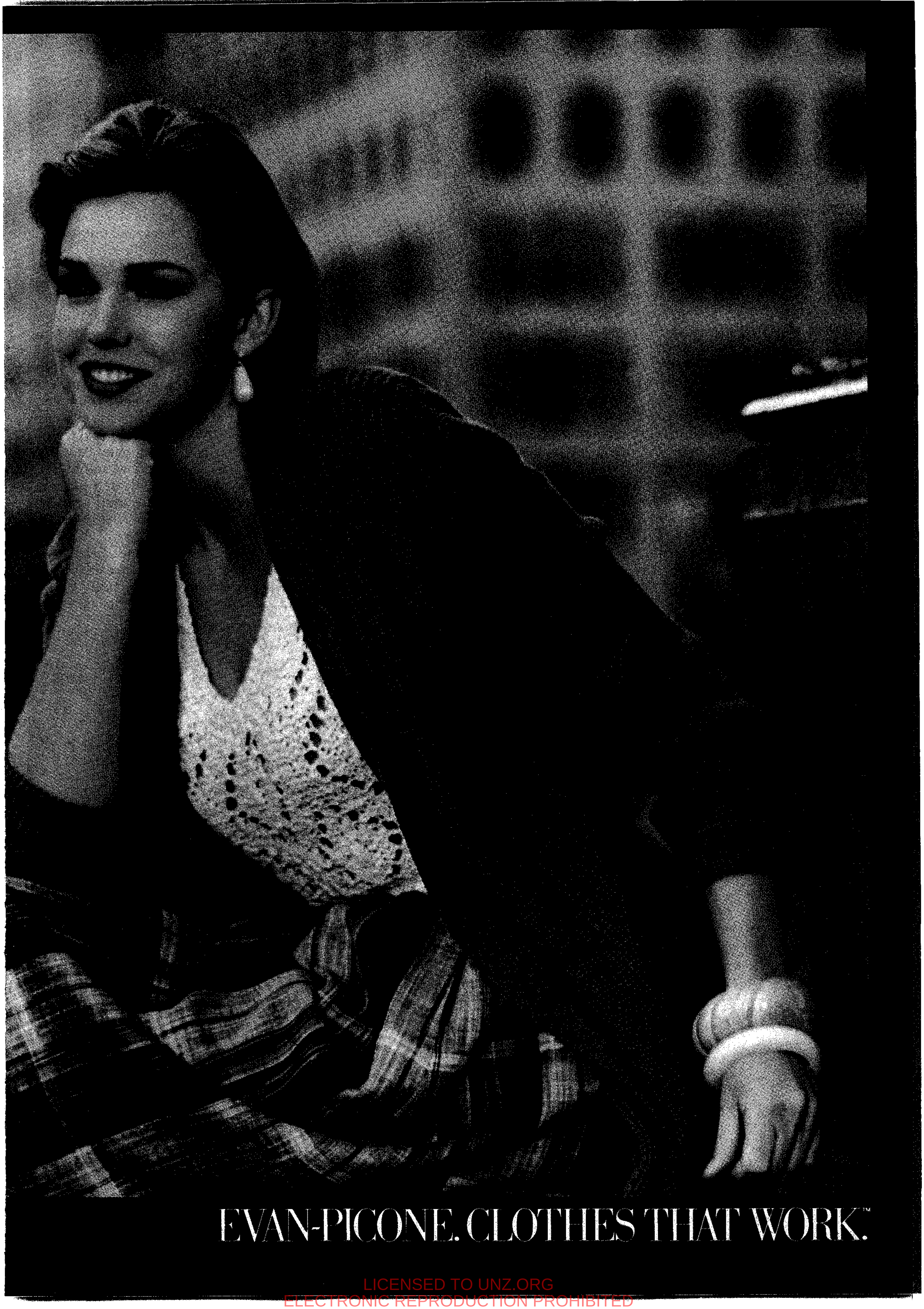
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After ten days of vacation, she returned to New York, looking rested and rejuvenated. "I realized I just didn't belong in New Orleans anymore," she said on her first morning back. "I also discovered this strange intimacy you develop with your patients. I kept dreaming about them while I was away."

As Paddison listened to the weekend report, she had mixed feelings. It saddened her that several of her patients had suffered setbacks after she left, and yet it was satisfying to learn that she seemed to make such a difference to them. In her absence, Michaels had grown more depressed, and Aurelio's delusions had become more bizarre than ever—now she was saying that her brain had been removed and transported to another planet.

Paddison also learned at the meeting that Audrey Krickstein was finally being discharged. Krickstein had been on 7 South longer than any of the other patients—nearly three months. No one assumed that her underlying illness had been touched. But later in the morning, when she stood by the nurses' station dressed in a blue suit and pumps, her hair set and her makeup carefully applied, she looked remarkably healthy.

"I don't know how she'll do," Hollander said after the meeting, "but she's certainly learned to say the right things."

That afternoon, Paddison ran into Robert Pollock in the hall. He'd been discharged two weeks earlier but was back to see his new outpatient doctor. She thought he looked a bit lonely, but she was encouraged when he told her that he was taking his medication, that he wasn't drinking, and that he and his wife were getting along well.

'I've fought with my mother throughout my life. She always challenges me. I hate her guts.' The absence of emotion as Firth spoke was chilling.

ON DECEMBER 5, A WEEK after her return from vacation, it was Paddison's turn to present a videotaped diagnostic interview she had conducted with a patient. All second-year residents were required to do such a tape as part of their course in psychiatric-assessment techniques. It was then analyzed in the class, which was taught by Arthur Meyerson and Marvin Stein, chairman of the psychiatry department.

Paddison had interviewed William Firth, a frail, slightly feminine-looking sixteen-year-old high-school junior with a long history of depression and several serious suicide attempts. The purpose of the interview was to gather as complete a picture of the patient as possible. Along with Meyerson, Stein, and a half-dozen of her fellow residents, Paddison watched her own interview unfold.

"I wonder if you could tell me why you had to be in the hospital?" she began, sitting in a chair across from Firth.

"I was depressed," he said. "I'd broken up with my girlfriend. She was a beautiful person, and I got real suicidal. I was saving up sleeping pills. I gave suicide notes to my guidance coun-

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selor." Firth spoke in a softly cadenced voice, but with no apparent emotion.

"You say you were depressed. Can you tell me more?"

"I just would go crazy thinking about her," said Firth.

"What do you mean when you say 'crazy'?" Paddison asked.

"I didn't feel any reason to live. I felt I'd hurt someone very badly. I wasn't sleeping. I'd go to sleep at 3 A.M. and wake up at five. I lost fifteen pounds in three months. It was difficult to enjoy anything."

"How were you doing in school?"

"I was surprised, but I did okay."

"Where did you meet this girlfriend?"

"I met her in group therapy. We were both there. We were together for nine months. Then we had a fight and broke up. Eight weeks ago, she tried to kill herself and was admitted to a hospital. When she got out, she came to see me at school. She said it wasn't the same anymore. I argued with her, and she kicked me. Then she tried to hit me, and I threw her down."

"Have you gotten into fights like that before?" Paddison asked.

"I've fought with my mother throughout my life. She would always challenge me. With her fists. With a bat. Other than the fact that she's my mother, I hate her guts." The absence of emotion as Firth spoke was chilling.

Paddison pressed him more about his recent depression and then asked, "Have you ever heard any voices?"

"No."

"Have you ever felt that people were out to get you?"

"I used to, but not anymore."

"Had you taken any medications?"

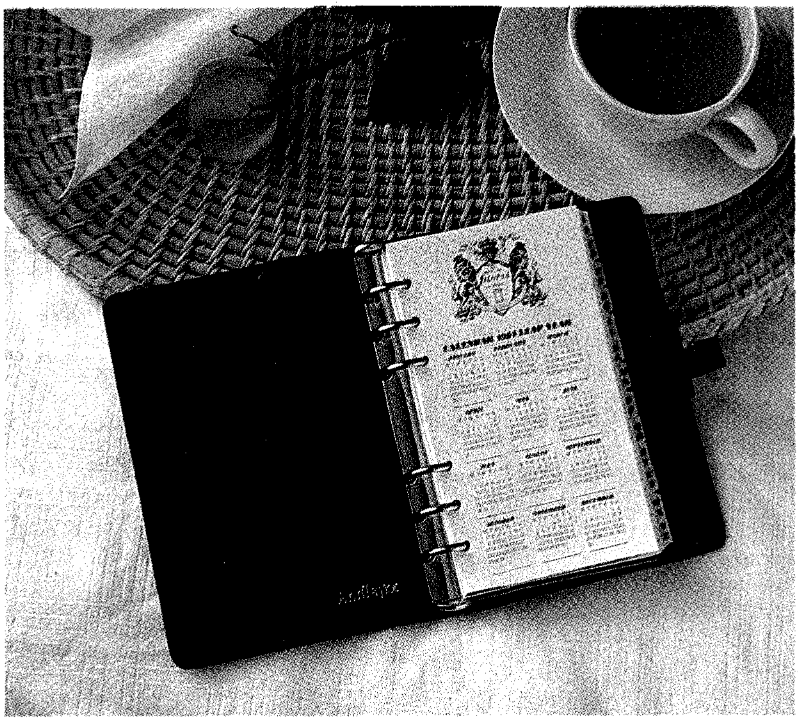
"I have a very low tolerance, so they took me off." Firth went on to describe a horrifying family life. His parents had been divorced when he was two months old, and he'd never seen his father again. His mother had remarried three times, with countless boyfriends in between. She had beaten him with a belt. And she now treated his hospitalization, he said, "as a joke."

"How does that make you feel?" asked Paddison.

"I'm used to it," said Firth. "It used to hurt me very much, but I learned to put up a wall. Sometimes I don't know when to put walls up, and when to put them down."

MEYERSON STOPPED THE tape. "What do you think so far?" he asked the assembled group.

"It shows that you need two approaches before you make a diagnosis," said Hollander. "One, to find out about symptoms. The other, to get to know the person. At this point, I don't see a firm diagnosis."



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"I agree," said Meyerson. "There are some signs of depression, but it's not clear to me that it's a major depression [a clinical term referring to a severe depression with specific symptoms such as insomnia and weight loss]. On the one hand, he said he felt his life was worthless. But then he said he was still able to work in school."

"One criterion is how long he's been depressed," said Shampain.

"This issue still has to be clarified," said Meyerson. "Now, what about the tenor of the interview so far? Is the patient engaging—or engageable?"

"I felt he was trying to manipulate me," said Paddison. "He was looking for empathy, and I was trying to keep my distance."

"I think you made the right choice," said Meyerson. "He is obviously concerned about what others think. It's important to maintain a sympathetic but neutral stance. That was appropriate on your part. What picture do we get of who this guy is?"

"A lot of rage, but very little affect [overt emotion]," said Shampain. "That makes me think he has the makings of a borderline [a patient characterized by impulsive, self-destructive, and manipulative behavior]."

"I think you're right," said Meyerson. "Another patient, with a different emotional quality, telling you the same horrifying story, might have prompted more empathy. There just wasn't much to empathize with in this kid. That goes along with a potential borderline diagnosis. And he has some of the other contributing factors: horrendous upbringing, lots of losses, sadomasochistic relationship with his mother. Which, by the way, he has apparently re-created with his girlfriend. He had a terrific radar for continuity."

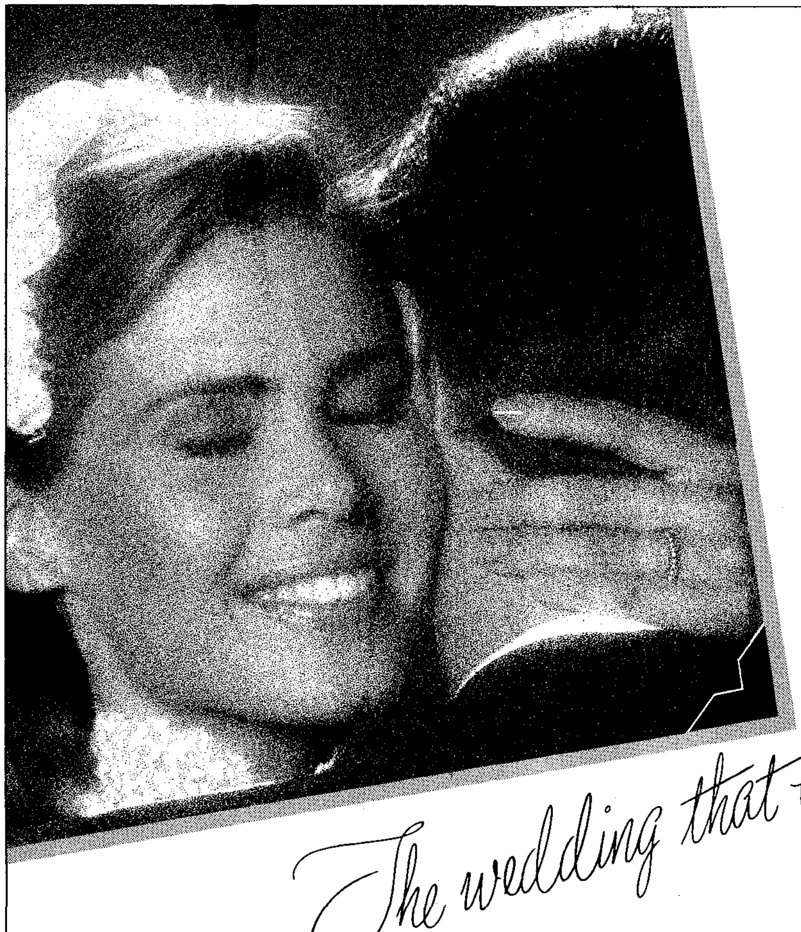
A new admission: *With P.G.Y.-3 Randy Segal, Paddison makes a diagnosis.*

"I see him as a borderline in bloom," said Paddison.

"What kind of therapeutic intervention do you make with this guy?" asked Meyerson. "How do you deal with his superficiality and evasiveness? How do you get past it?"

"One way might be to meet it head on," said Hollander.

"You might try that," said Meyerson, nodding. "I think of it as a music-words



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analogy. I might say to him, 'There's a big distance between the words and the music. You're telling me terrible things, but as you tell them, there's no music.' Linguistically he's one person, but emotionally he's another."

MEYERSON TURNED THE tape back on. Paddison went on to draw Firth out about his family, his earlier hospitalizations, his plans for the future. He told her that he was interested in finance and was considering going into the insurance business.

At one point, Paddison noticed an odd-looking object by his side. "What's that?" she asked.

"Oh, that's a scanner," Firth said. "I can listen to police frequencies. I'm very interested in police work. I've considered becoming a policeman. I'd be willing to sacrifice my life for someone."

"That's very different from insurance," said Paddison.

"Well, insurance is where the money is," said Firth. "That's basically why I chose it. You can't make very much in police work."

"Do you have any other interests?"

"Sports," said Firth. "I like all sports. I get very involved in playing. The only time I ever got really hurt was when I ran into a wall playing baseball and had to get twenty stitches."

Meyerson stopped the tape again. "This just can't go unremarked," he said. "The fact that his two interests are sports and police work says so much. He talks about being a policeman as self-sacrifice. But obviously both police work and sports are also outlets for his rage."

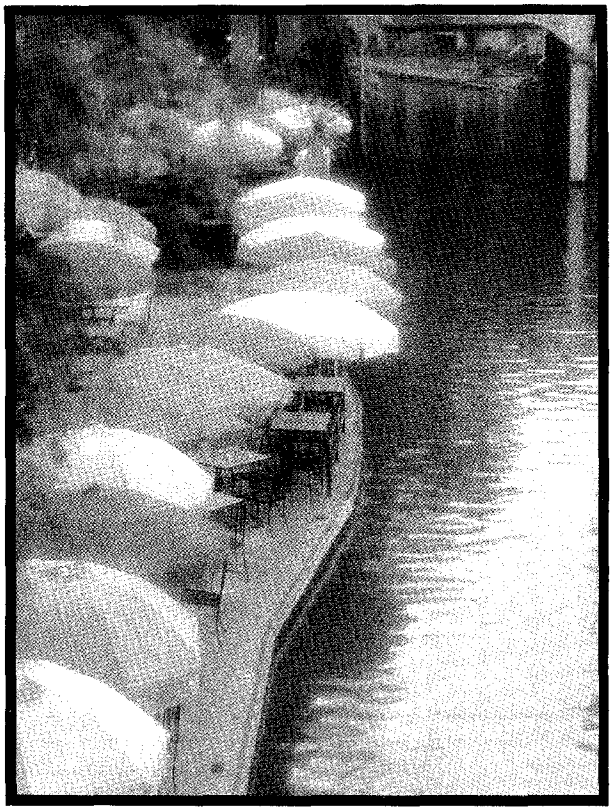
In the remainder of the interview, Paddison asked Firth about his childhood, his sexual experiences (limited and mostly unsatisfying), and what he hoped to do after he was discharged (return to school and get involved in intensive psychotherapy).

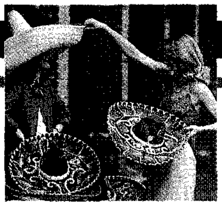
When it was over, Meyerson was clearly impressed. "I thought it was a very good interview," he said. "You kept your equanimity in the face of confusing messages from him. You covered a lot of ground, and you managed to keep yourself well organized. I think you might have tried to intervene to see if you could get past the wall he put up. You might also have asked about whether he had any other habits, compulsions, obsessions. But that's really caviling. All in all, it was a superb interview."

The day after her tape was shown, Paddison was sitting in her office, taking advantage of a free moment to read the New York *Times*. George Nurnberg, the unit chief on 7 South, walked by. When he noticed that Paddison's door was ajar, he knocked on it and walked in.

"You want a section of the paper?" she asked, feeling a bit embarrassed.

MORNING GLORIES.





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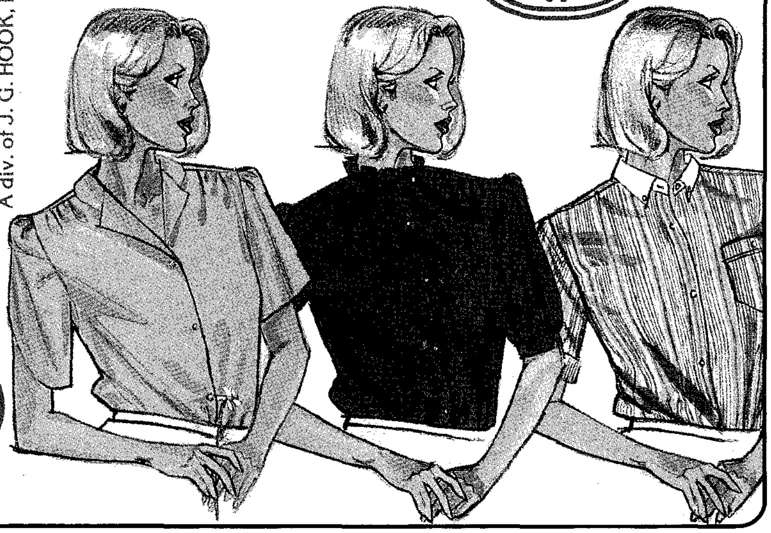

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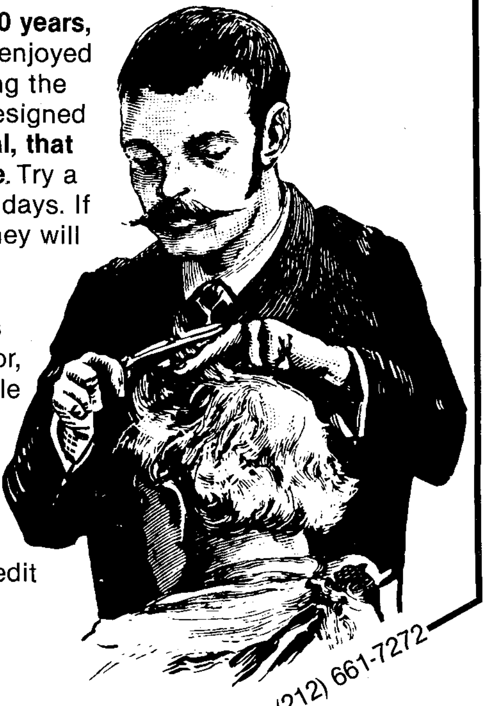


"You should be studying," he said mock-seriously. Then he told her that he'd heard she had done a good interview on the tape.

"Well, the patient was an easy subject," Paddison shot back.

"Why are you disparaging yourself?" Nurnberg said. "Why not just say 'thank you'?"

"I do sabotage myself," Paddison said, after a few moments. "Part of the reason is I don't want to separate myself from the other residents. I still have to come to grips with being successful in my work."

"It's right out of Erik Erikson," Nurnberg said. "One of the stages of growing up: separation and individuation. You want to separate, but you're torn, because it's scary."

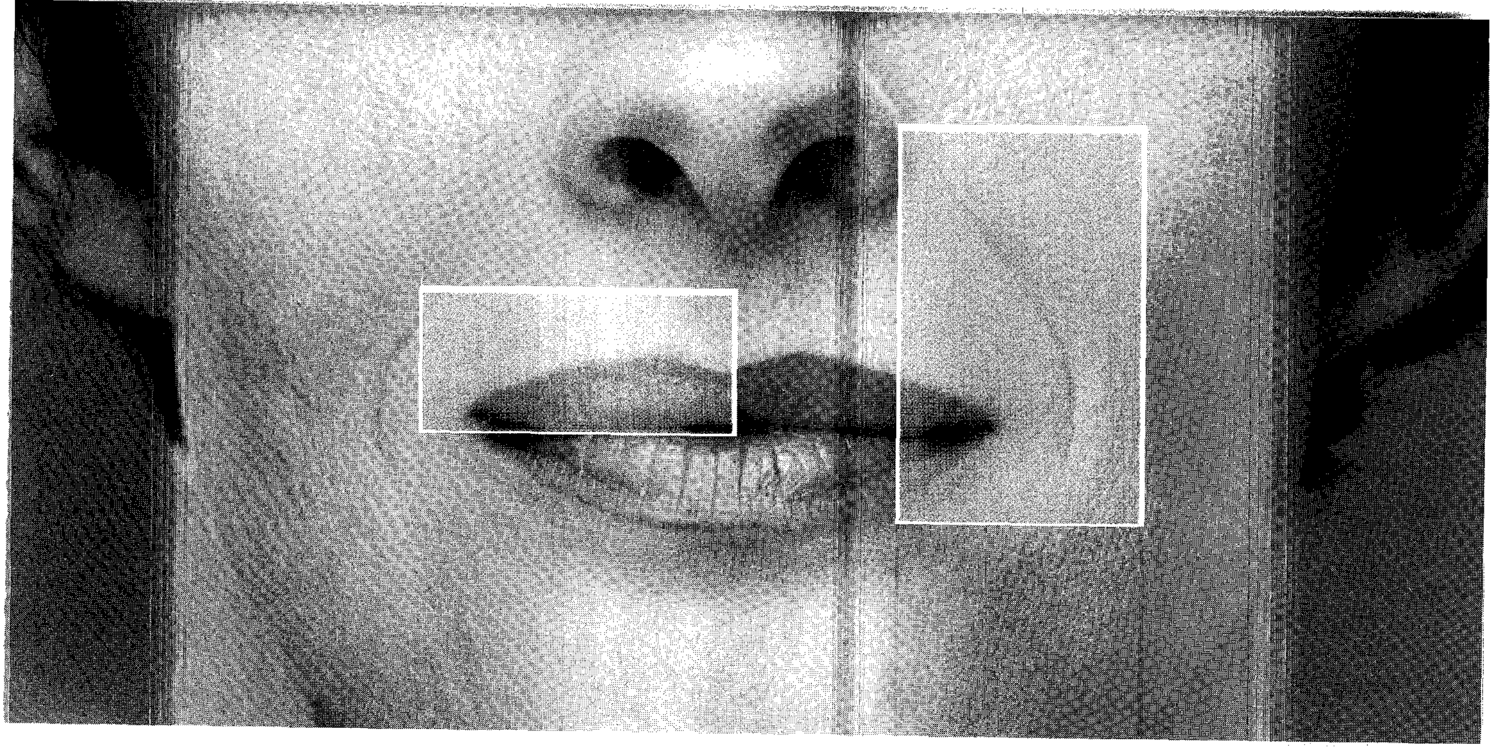
The next evening was the seventh of December, and Paddison was on call. Things were surprisingly quiet, and she was in an expansive, ebullient mood. Certainly the praise for her interview was one reason, and the fact that her father was about to arrive for a visit was another. But she felt that something broader, deeper, really accounted for her high spirits.

"I feel as if things are finally coming together," she said during a quiet moment. "It's a good feeling, and it makes me realize how much easier it was back in New Orleans. Everyone knew my father, and it was so comfortable. The problem was I never really knew if I was liked because of who I was, or because I was really good. Here I know I get judged on the merits."

During the past couple of months, Paddison had felt that her attitudes toward psychiatry had changed. She was certainly looking forward to picking up some outpatient-psychotherapy cases—something all P.G.Y.-2's were expected to do about midyear. It would be a relief to have a chance to work with patients who were more verbal and accessible. At the same time, she realized that her interest in the care of the acutely ill had grown.

For reasons of time and cost, Paddison had decided to put off going into psychoanalysis herself. "I still have that interest in analysis," she said, "but I don't think it's going to be the mainstay of psychiatry in the future. There's no reason you can't continue to treat neurotics with therapy, but you also have the problem of the chronically ill. Twenty years from now, I think psychiatry is going to be mostly hospital- and community-based. I was really struck by a paper I just read that said that 50 percent of all homeless people have a previous psychiatric history. I mean, there are a lot of people out there who need help.

"When I began," she went on, "I didn't want to deal with schizophrenics. I got criticized for backing away from them. Dealing with the chronically ill is



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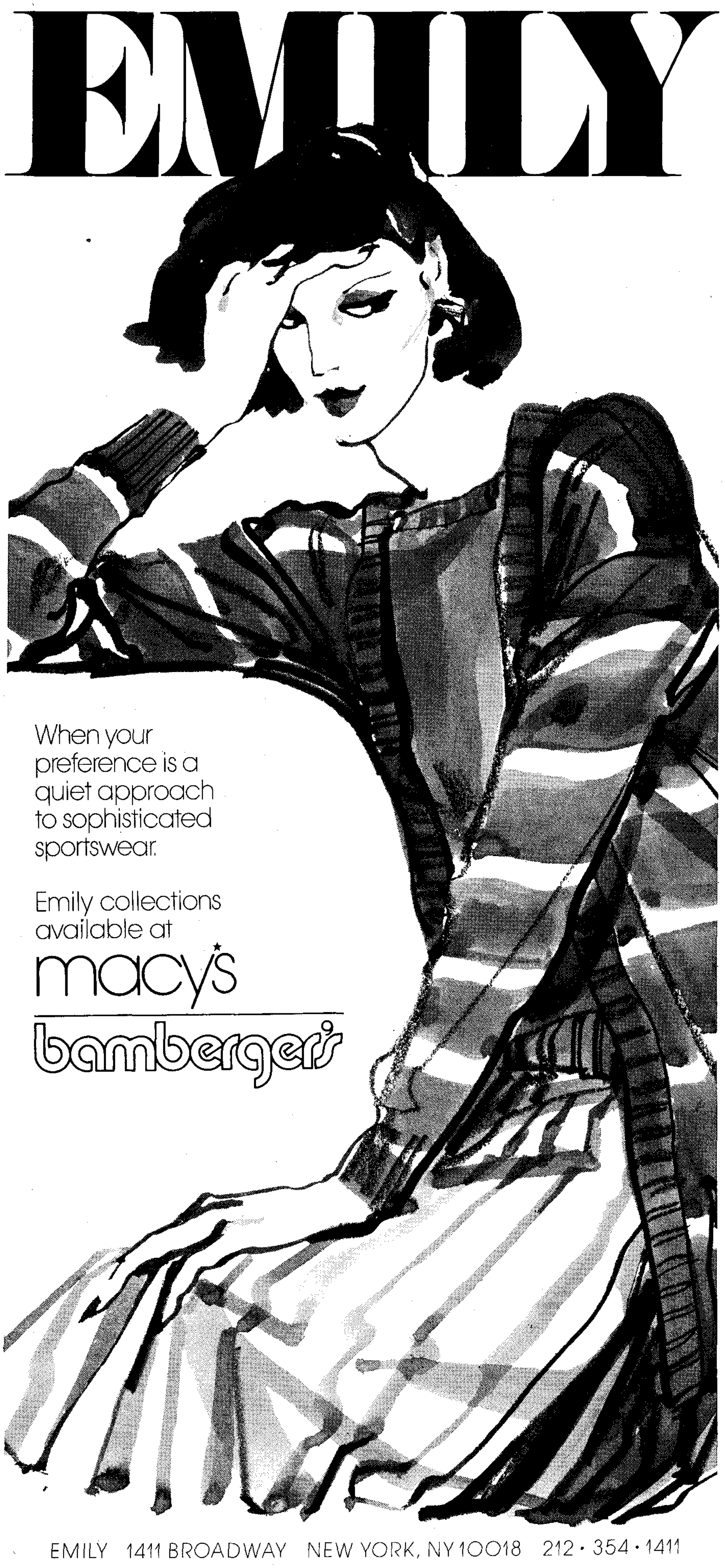

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still very difficult. But what's happened is that I've realized they are people too. You don't give up on a diabetic who won't take his medication, so why should you give up on a schizophrenic who resists taking his?"

Shortly after 10 P.M., Paddison's father arrived. He insisted that Pat immediately give him a guided tour, and as they walked through the wards together, his excitement was palpable. The next week, Pat received a long, effusive letter from him, telling her how proud he was of her accomplishments and of the person she'd become.

'When I began," said Paddison, "I just didn't want to work with schizophrenics. Dealing with the chronically ill is very difficult."

PADDISON MET WITH LIZA Michaels for the final time on the morning of December 9. It was a Friday, and Michaels was due to be discharged that weekend. Paddison would be off. Then on January 1, Paddison would be moving to a new ward, 8 South, for her second six-month rotation.

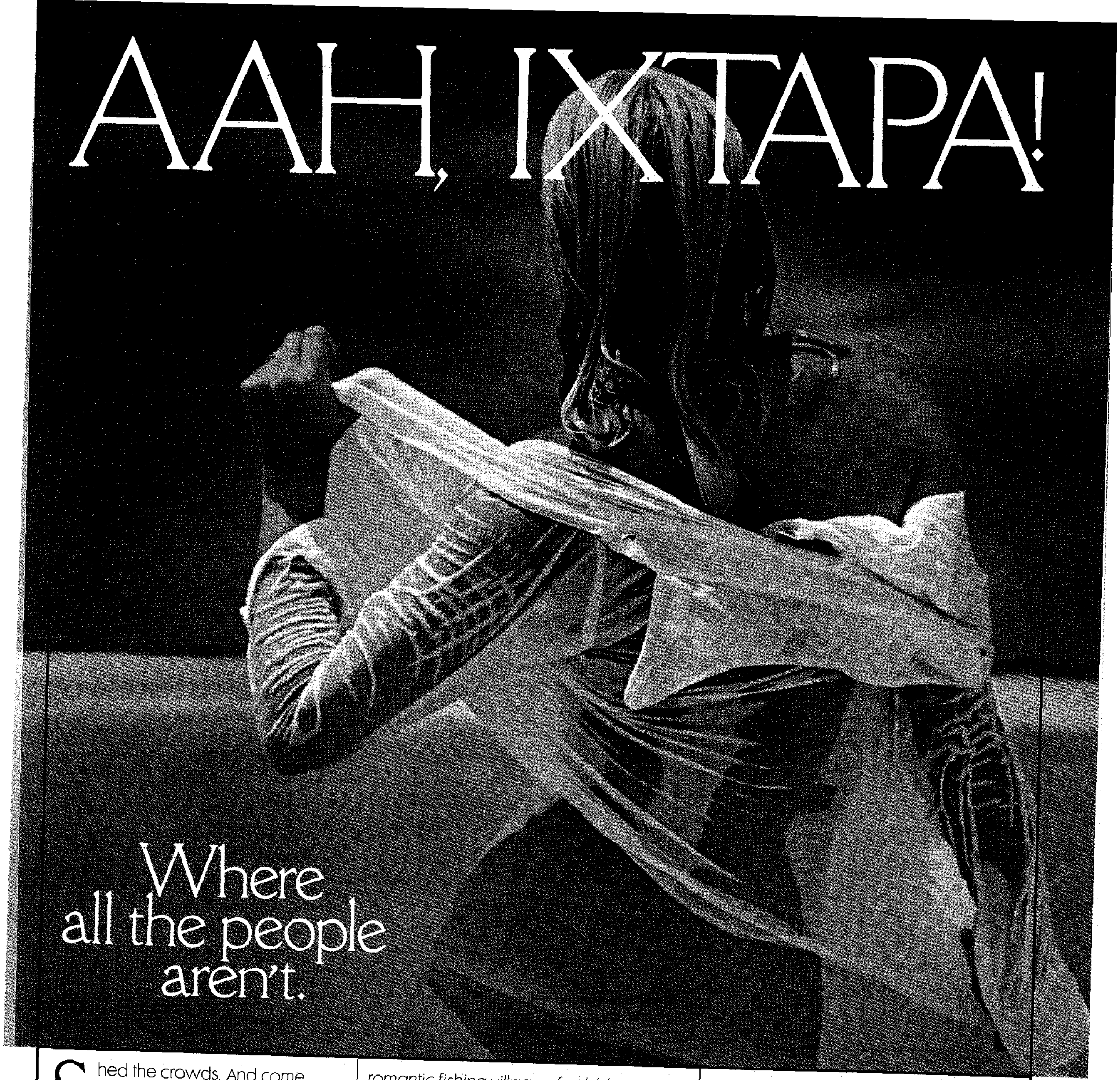
Michaels had been in the hospital for six weeks, twice the average stay of most patients, but she had also been sicker than most when she had arrived.

"How are you feeling about leaving?" Paddison asked Michaels.

"I feel like I have a lot of support at home, but I'm scared," said Michaels, now as gentle and soft-spoken as she had once been aggressive and assaultive. "I never get enough love. I always want more and more. Also, I've been thinking a lot about my boyfriend. He died seven years ago, right about this time, and I've been wondering about how I'm going to feel not having him around."

"How do you feel right now?" asked Paddison.

"I feel good, and I feel depressed," said Michaels. "I'm ambivalent. It's Christmas, and that makes me happy.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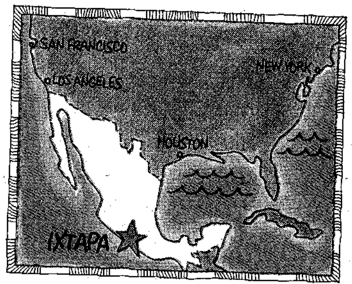

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But I can't imagine being happy when a person you care about has died."

"I'm wondering if some of your feelings are related to leaving the hospital, and the loss you feel about that," said Paddison. "You won't be seeing me anymore."

"I feel like you've been really good," said Michaels, "but I'm happy to be leaving." There were tears in her eyes.

"It looks like you're sad," said Paddison.

"No, I'm happy. I have my family. I have the day hospital, which I'm going to be in. I have a doctor, who I'll be seeing twice a week."

"It's hard to say good-bye," said Paddison. "You've been around a lot of these people for a while."

"I really don't like things to end," said Michaels.

"Well, I think you've set it up to succeed this time. You've recognized the symptoms of your disease, so we can adjust the medication if they come up—and that should help prevent you from getting sick again."

"It bothers me to think about what I'm going to do," said Michaels. "I feel like I don't want to work again for at least a year; I know I'm not ready. But I wonder what I'm going to do if I'm not working."

"That sort of thing comes up for a lot of people in the day program," said Paddison. "You have to gauge when you're ready to work again. How does your family feel about your coming home?"

"I think they're happy. My problem is I don't know how to leave the hospital without being emotional. The nurses here have been very good, very organized. The last time I was hospitalized, I wouldn't cooperate. I wouldn't take my medication. This time I just decided not to fight the system. Consequently, everything fell into place." The tears started to pour down Michaels's face.

"Maybe it's better just to cry," said Paddison, handing her a box of tissues. "It's normal to feel sad and glad at the same time—glad that you pulled yourself together, sad to be leaving friends."

"Can I leave Sunday morning about nine?" asked Michaels.

"What I'll do is fill out the prescriptions for your medication today," said Paddison. "The doctor on call will have them filled for you on Sunday. This is the last day I'll be seeing you."

Michaels looked at Paddison and began to cry even harder.

"I'll be hearing from your doctor about how you're doing," Paddison said. "He comes up here a lot. And I think you'll do fine. Not perfect—but you're much better prepared to face the future."

Paddison stood up, and opened her office door to let Michaels out. "I think we ought to stop for now," she said. "I'll come by later to say good-bye."

This is the second of two parts.

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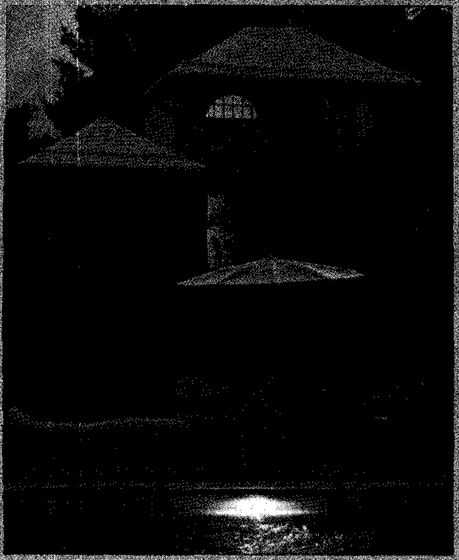

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MASTER OF THE MANIC

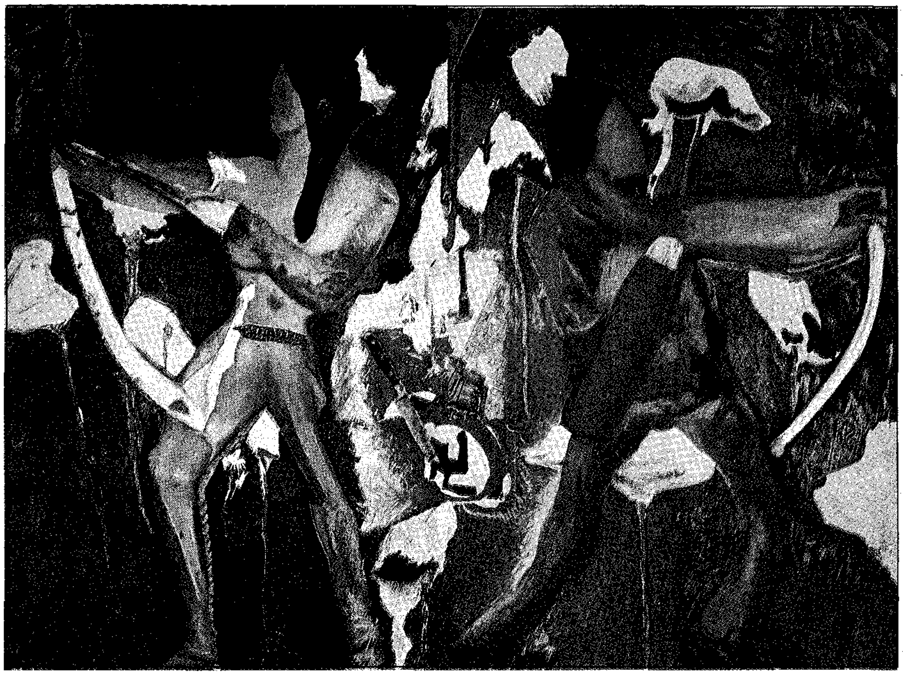
“. . .Morley’s best paintings are incandescent with bright ambiguities; the worst are ponderously referential. . .”

AS A MAVERICK, AN ENIGMA, AND A LEGendary bad boy, **Malcolm Morley** has all the qualities most likely to endear him to the current New York art world. His mysteriousness (he has had only three small solo exhibitions here in eight years) is compounded by his habit of appearing in such major international group shows as “*Zeitgeist*” and “A New Spirit in Painting,” represented by one or two canvases that are astounding, provocative, and exceptionally unrevelatory.

For those reasons and more, a retrospective of eighteen years of his work, organized by the Whitechapel Art Gallery, in London, has been slowly accreting a shell of high expectations since it opened in Basel, a year ago. As it headed toward the Brooklyn Museum (via Europe, Washington, D.C., and Chicago), it seemed increasingly to promise a summation of sorts—a glance into the heart of the “new painting.” New York may feel it needs such a show—everybody else has had one, while we have gotten only bad imitations—but Morley’s retrospective will not be it. The Brooklyn show may do a great deal for Morley, but it will not do much for the expressionist Cause, if there be one.

Morley is too outrageous to be much of a moral example. The story of his early life (*New York,* February 20) in London’s Soho makes entertaining reading, but it’s surprising to see how many people recite his Dickensian litany without thinking about what it means for his painting. Morley’s work is autobiographical to an astonishing degree—that’s what you glean forcefully from this show. If you put all the parts together, they do fit. But the same reasons that make him fascinating—such a rebel with a cause—also make Morley an erratic painter. His expressionism is genuine, and so is his manic disposition. He has achieved that unity of feeling and form every artist longs for. But his feelings are also slightly out of control (isn’t that part of the fascination?), and at times so is his art.

Morley’s 1960s super-realism was, and still is, unsettling. His picture-pretty postcard enlargements of ocean liners are conceptually and visually tricky, obsessively pseudorealistic copies of an image that was hyped to begin with. Morley’s imitators saw no farther into them than their radical banality, their formal preoccupation with artifice. From the vantage point of this exhibition, it strikes you that what everybody missed was the metaphor. Morley spent eight years painting *means of transport* in the tightest possible extremity of control. You can speculate that they were autobiographical descriptions of his desire for transition from his early life; if so, they fit more comfortably with the rest of his *oeuvre.* And since he devoutly addressed himself to the process of transferring images as a painter would, through the flick and shiver of his brush, not the impersonal, commercial airbrush technique his imitators would adopt, these super-realist works are much more painterly, at close range, than one remembers. From a distance Morley’s paintings duplicate with uncanny accuracy the garish, too rich color of postcards and travel posters. Up close, however, they dissolve into a shimmering, light-filled, Turneresque web of near-abstract strokes that remain a miniature version of his later expressionist paintings: It is as though he had a secret passion all along.


Complex associations: *Morley’s* Out Dark Spot, *at the Brooklyn Museum.*

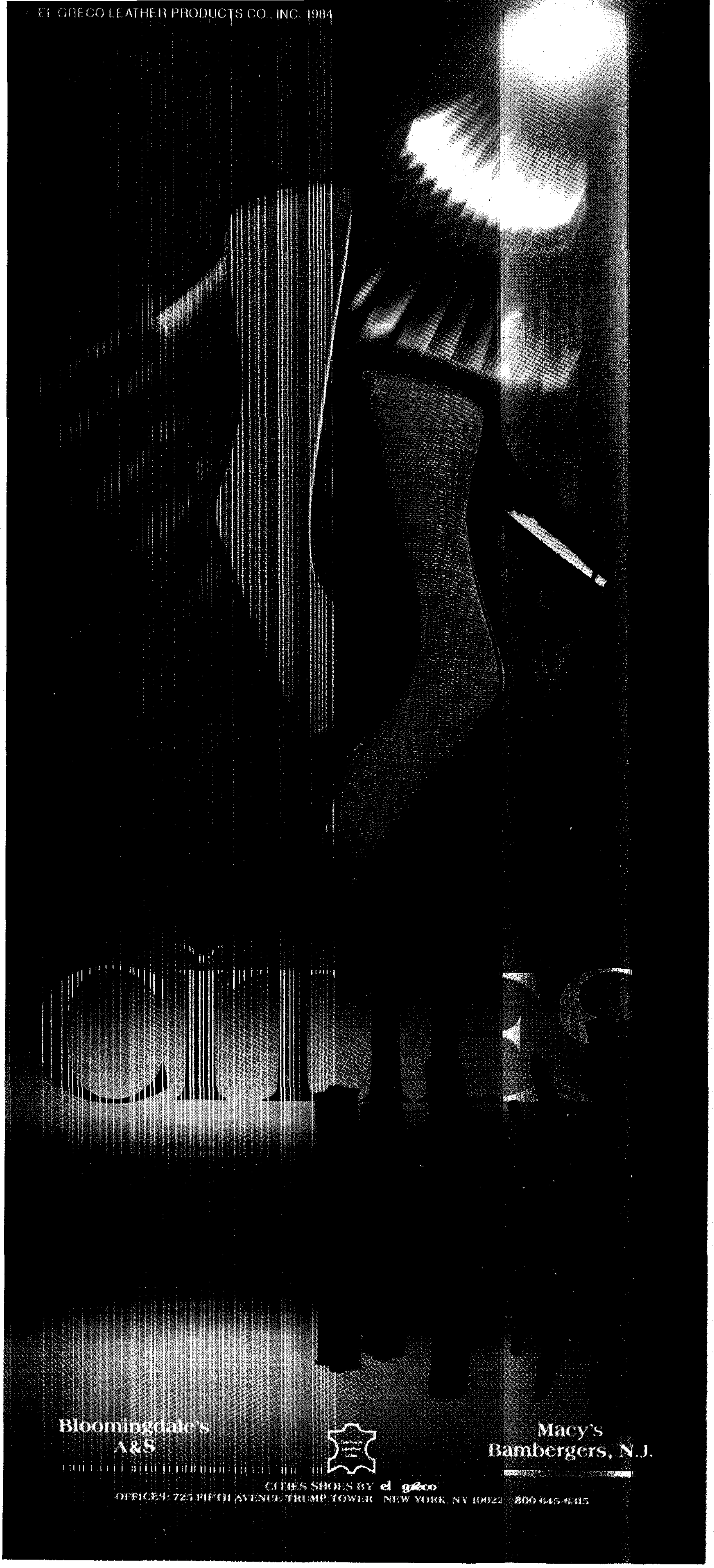
Morley eventually unlocked the violence behind the tight control. In his 1976 show at the Clocktower—the show that made people sit up and take notice of the new chaos in his work—he sent his “vehicles of transport” into collision. Trains and planes (and a few ships) crashed in a storm of paint, a wild van Gogh-like hail of brushstrokes. In *Verrazano Narrows,* from 1976, he released a literal flood—a tidal wave that sweeps over the image of Manhattan, leaving a curious flotsam of words, Greek letters, equations, and tossing ships, like an intellectual catharsis that brings symbols in its wake. He was also getting explicitly autobiographical: *Untitled Souvenirs, Europe,* from 1973, is a jumble of art books, photos, postcards, and other traveler’s bric-a-brac that nearly conceal a naked figure with a gaudy printed shirt over his head. He is lying on a beach blanket, displaying a sizable, distended penis surmounted by fuzzy (and apparently genuine) hair.

Morley now speaks of the eroticism of painting. I suspect he means it two ways: this literal baring of soul and body, and the release of suppressed, often aggressive libido. The famous dildo in *Christmas Tree (The Lonely Ranger Lost in the Jungle of Erotic Desires)* is both a weapon (the cowboy points it like a gun) and an impudent bit of "cocksure" expression. As Morley has released his private violence, the paintings have gotten intensely symbolic and visually richer. *Out Dark Spot,* from 1978, is a brilliant example. Besides the dazzling, difficult color, the picture is dense with meanings. Its axis consists of images of oppression: a Soviet fighter plane; a street scene with tank; a pair of Nazi banners pinned by a knife; a flamingo whose legs look like a trail of blood. The knife reads "Durban"—a reference to the town in South Africa whose travel-poster racetrack Morley painted in his eponymous 1970 picture. It's widely known that Morley's *Race Track* is a reference to Malcolm X and the civil-rights struggle. Verdant Durban, lush and beautiful, is a paradise in Morley's picture, but a paradise founded on a bitter paradox: apartheid.

These images of oppression refer to a picture vibrantly rich with tropical foliage and flamingos, with Indians in a jungle landscape, and with suggestions of the primal, the primitive, and the primeval, all at once. Morley seems to have given us his version of the Expulsion From the Garden, the fall from grace brought on by those "dark spots" in the human psyche and in human history. Morley is not one to forget the source of trouble in paradise. He suggests as much in the title of the painting, which raises the question Lady Macbeth posed to herself: Can these bloody hands ever be clean again?

Out Dark Spot is one of Morley's best pictures. Its complex associations are balanced by a wonderful flair with paint and color, and a loose way with an image, which gets stretched and pulled as though seen underwater, without ever losing its sense of rightness, or its sense of realism. When Morley is good, he is very good indeed, in part because he is such a successful provocateur. In the battle between cowboys and Indians, one suspects he sides with the red man.

When he is reining in these metaphors, his painterliness can make his work incandescent with bright ambiguities. Some of the most recent works, however, stagger under ponderous references to the Trojan horse and "eternal" culture. Curiously, when his metaphors fail him, so, frequently, do his images. The brilliance of *The Lonely Ranger* and the excitement of the two newest paintings (which will be shown at Fourcade Gallery in April, along with one work now in progress) are not always to be found in some of the smaller works in Brooklyn. Is the fault too little ambition, or too much? These lesser paintings don't necessarily undermine Morley's legend, but they do round it out. (188 Eastern Parkway, Brooklyn; through April 15.) ▬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A LIBERATED 'STREETCAR'

"...A taller, tougher Blanche makes us think about the cruelty and contempt shown women in Williams's play..."

Ann-Margret: *A mind-body problem.*

"I DON'T WANT REALISM . . . I WANT MAGic!" says Blanche. You remember Blanche, of the Mississippi DuBois, the downwardly mobile dreamer with a college education and plantation graces and a steamer trunk full of lost love and rhinestones. She loved, perhaps not quite enough, a beautiful boy who shot and killed himself. She loved, perhaps too much, the schoolchildren to whom she taught the poems of Mrs. Browning. After they foreclosed on her plantation, and before they kicked her out of town, she was intimate with strangers at the Flamingo Hotel. In New Orleans, she found, instead of magic, Stanley. Stanley was "common." When Stanley wasn't bowling or playing cards or drinking beer or standing around in his underwear, he beat his wife, who was Blanche's pregnant sister, Stella. Blanche condescended to Stanley, and Stanley raped Blanche, and Blanche went insane, and Stella felt bad, for a while, and this is realism.

A new *Streetcar* for television is a fine idea. Better Tennessee Williams than, say, Sidney Sheldon. Every generation, maybe every decade, needs another reading of the profane text, a kind of revisionist critique, the way cities like New York need new mayors. Once upon a time, New York thought of itself as John Lindsay. Now it thinks of itself as Ed Koch. Blanche is one of the important ways this culture thinks about women.

What you really want to know, of course, is whether Ann-Margret embarrasses herself as Blanche, in **A Streetcar Named Desire** (March 4; 9 P.M.; ABC). She doesn't. She's good, but different. Vivien Leigh, of course, is who she's different from. Poor Ann-Margret must compete not only with her own unfortunate image as a Las Vegas bimbo—*and* the many ghosts of Blanches past, in our memory, in the ether—but also with readily available videocassettes of Elia Kazan's 1951 film of *Streetcar,* weighed down by all those Oscars in its spectral pockets.

A.-M. has broader shoulders than V.L. and is also taller, which may explain why she doesn't telegraph her nervous breakdown. V.L., an exquisite sack of sparrow bones, was asked to twitter while waiting for Marlon Brando's fist to clench. A.-M., as if confused by her big-girl's body, fights collapse, division, betrayal; she will tough it out before she cracks, putting on her dreams like war paint. She will stalk where V.L. cringed. When V.L. batted her lashes, it was as if she couldn't help herself; the lids were venetian blinds. A.-M. is acquainted with the mechanisms of flirtation, but sometimes she forgets, dismaying herself with a mind-body problem. When V.L., about to be shipped off to the funny farm after the primal rape, told us that she had always depended on the kindness of strangers, we believed the "always." This was style. A.-M., on the other hand, saying exactly the same thing, discovers herself for the first time. For V.L., madness somehow seemed almost safe. For A.-M., it is damnation.

Except for A.-M.'s body language, ABC's *Streetcar* does not surprise. It's in color instead of black and white, with semi-original music by Marvin Hamlisch; unlike the movie, it lets us know that Blanche's beautiful boy was a homosexual; and both the Stella beating and the Blanche rape are eighties' graphic instead of fifties' coy. But otherwise Elia Kazan has been pretty much copycatted, even to his casting. As Stanley, Treat Williams epitomizes "brutal desire" and "animal force" every bit as much as Brando did. As Mitch, Randy Quaid plays, splendidly, the same mother-afflicted lummox that won Karl Malden his academy award. As Stella, Beverly D'Angelo is not quite Kim Hunter, but who else could be? New Orleans hasn't changed.

What's different is Blanche, and the way Ann-Margret reads her, and the way we read Ann-Margret. Look back for a moment through a time warp. Here is Pauline Kael, the toughest of cookies, writing as late in the game as 1964:

> Years before, when I saw the movie version of *A Streetcar Named Desire,* I was shocked and outraged at those in the audience who expressed their delight when Brando as Stanley jeered at Blanche. At the time, I didn't understand it when they laughed their agreement as Stanley exploded in rage and smashed things. It was only later, away from the spell of Vivien Leigh's performance, that I could reflect that Stanley was clinging to his brute's bit of truth, his sense that her gentility and coquetry were intolerably fake.

In the same essay, Kael went so far as to suggest that Blanche "invites" rape, "though Williams erred in having her go mad: it was enough, it was really *more,* that she was broken, finished."

Kael was right. The movie was stacked against Blanche, and so were its audiences, who were asked, over and over again, to root for Stanley—"natural" man, put down by a phony schoolmarm-whore, teased in his bathroom and his T-shirt, injured in his proletarian dignity, provoked by perfume and paper lanterns and dance music on the radio and a sort of class struggle of the emotions—and

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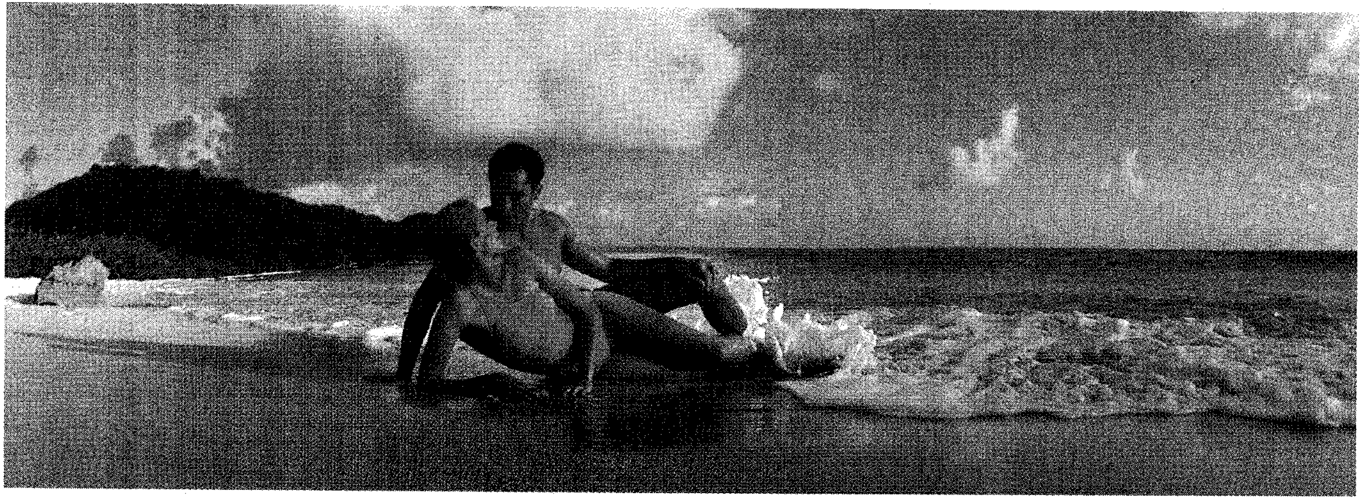

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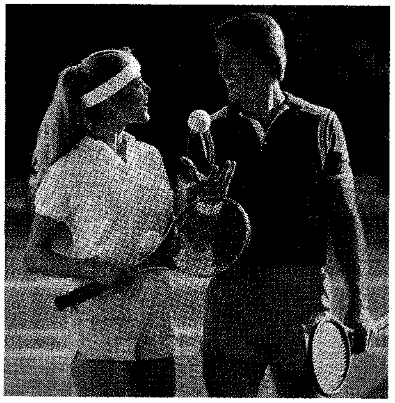

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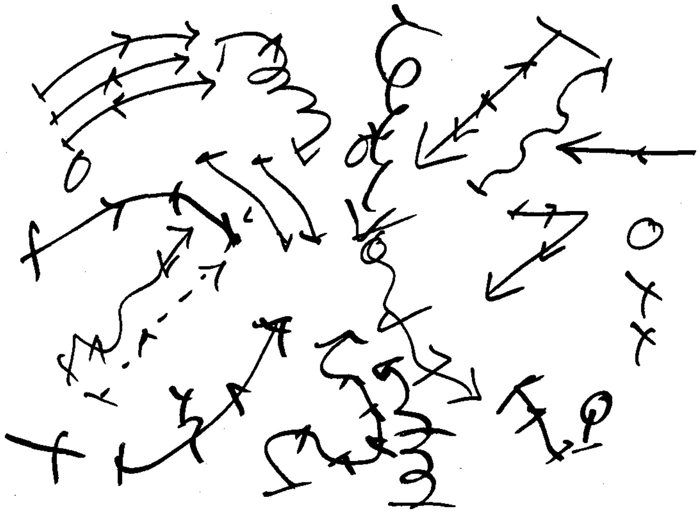

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the audiences obliged. With Stanley, we explained to Blanche: Shut up and lie down; it's more fun than bowling.

These days, rape and insanity may strike us as a rather high price to pay for gentility and coquetry, however fake (and "intolerable" to whom?), especially at the hands of a habitual wife beater. We may also be less inclined than Stella to forgive those beatings, no matter how many "colored lights" she sees when they go to bed to get out of the rain that falls down so symbolically. We may in fact think of Stanley as a Fascist wet dream.

Tennessee Williams, of course, specialized in cruelty to women, seldom missing an opportunity in any of his plays to engineer their humiliation. One supposes that in doing so he was punishing a part of himself, the "poetic" rot, the sweet wound. And maybe he was sad about it, as we all try to be when we hurt ourselves just to find out if we can feel anything. But too often, as a revenge on culture, he allowed the storm trooper if not the last word at least the last grunt, and he smacked his lips. By now this century ought not to blame every imaginary castration on schoolmarms who like paper lanterns and can't stand loneliness. By now we ought to be weary and suspicious of brute truths and the aesthetics of cruelty. Freud and Kafka knew everything that Tennessee Williams knew, and more, and what they didn't do was smack their lips.

We are assisted in our self-revisions by Ann-Margret, and maybe even shame. When A.-M. is defeated, it is not because of any social pretension or shabby gentility or sexual neurosis or moral hypocrisy; it is because Treat Williams doesn't understand her, and what he doesn't understand he destroys. That Ann-Margret is permitted by the play to engage us in such a radical rethinking of the old contempt is also, I admit, a tribute to the involuntary playwright: The parts Williams wrote for women were big enough for women to grow up in, dragging the culture behind them.

I speak, then, for the eighties, because I like this particular *Zeitgeist* more than others. Not all of civilization is riding on Ann-Margret's broad shoulders, but just enough for me to feel that my job is more satisfying this week than it has been most months.

In brief: SIDNEY SHELDON SPECIALIZES in a different sort of retrograde *Zeitgeist*. You probably noticed, in **Master of the Game** (last Sunday, Monday, Tuesday, forever; CBS), that Dyan Cannon, a merchant princess, was kind to blacks and Jews but cruel to her own son. And she bought herself a husband. Thus we are encouraged to believe that strong women are hell on family life. Sort of like Medea, with freckles. ■

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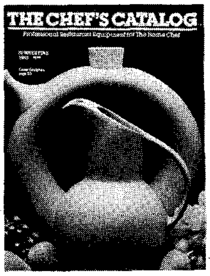

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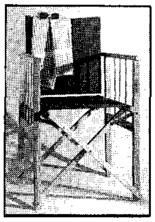

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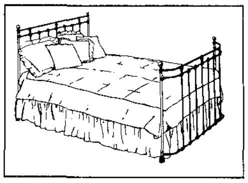

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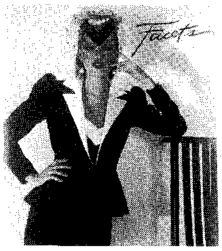

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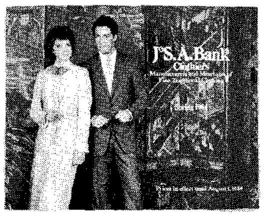

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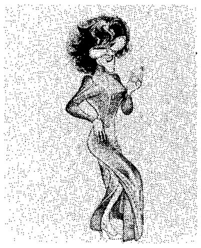

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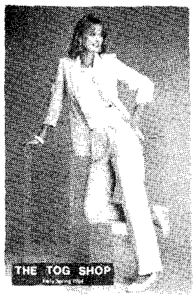

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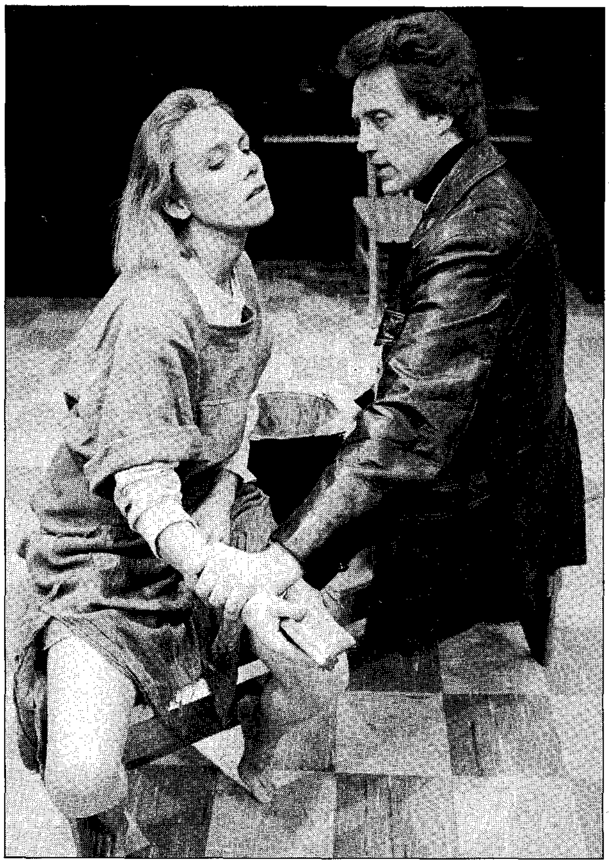
POLE-FAULTING

"...Glowacki's *Cinders* does offer pure political allegory, but its grim message doesn't always win out over artistry..."



Heroine and villain: *Jenney and Walken in* Cinders.

IN E.E. CUMMINGS'S PLAY *Santa Claus,* there is an endemic disease named cinderella wreaking its devastation; in Janusz Glowacki's play **Cinders,** cinderella is both a disease and an opiate in present-day Poland: a play put on by girls in a reform school, enacted listlessly to show how much grimmer than the Grimms is Socialist reality; a peg on which a swinging young Polish film director can hang his documentary about crime and rehabilitation; a fantasy, about a girl like themselves who marries a rich American, with which the inmates while away nocturnal hours when they ought to be sleeping, because a communal daydream is preferable to individual nightmare. As Glowacki says in a program note, there are many versions of the Cinderella story, and the main plot of *Cinders* is yet another, tragic one. Indeed, the hope of the lowly and downtrodden to be rescued by a prince on both the personal and political levels makes Poland a palimpsest of Cinderella stories.

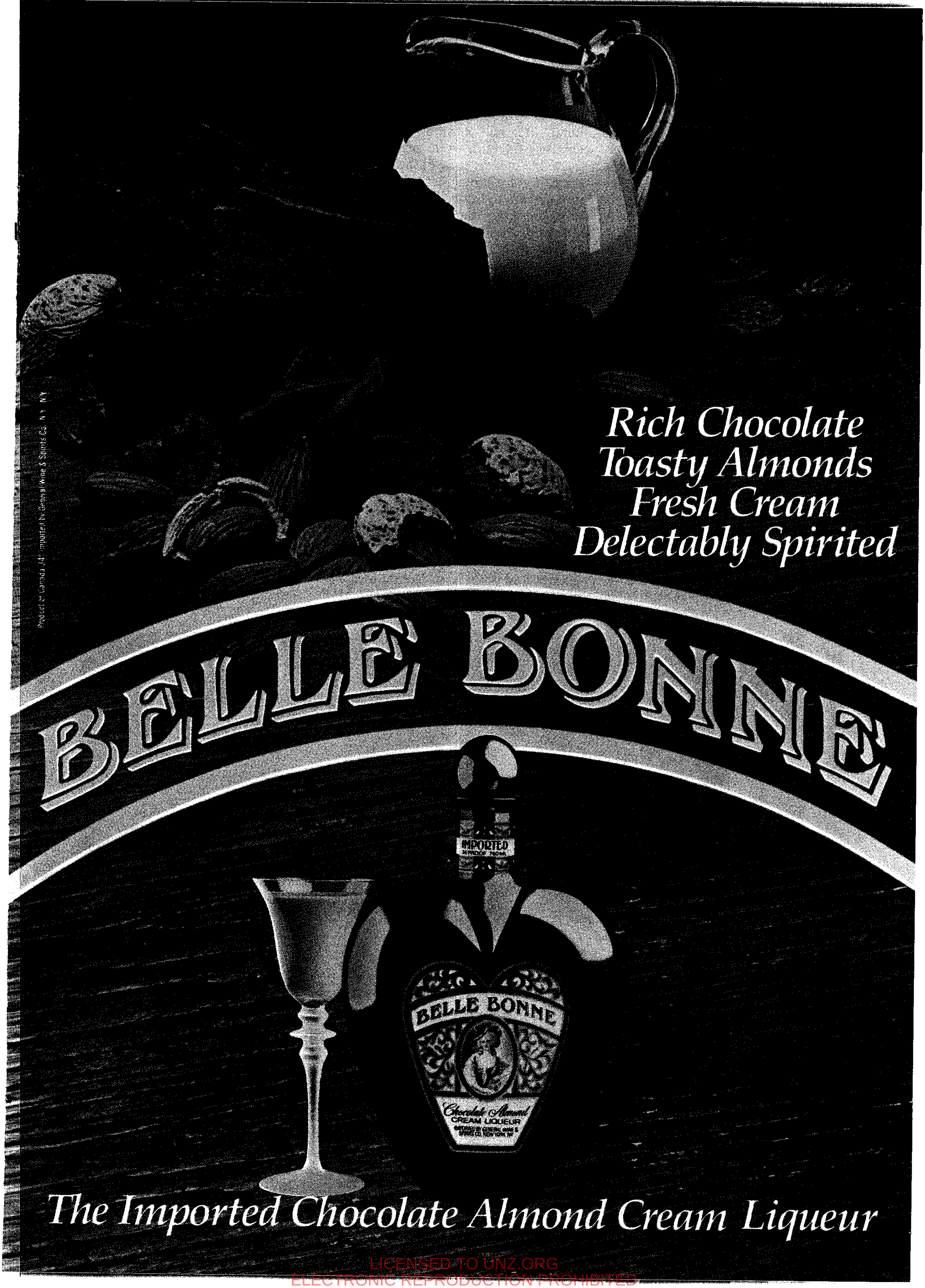
Glowacki is a provocative writer, as his screenplay for Andrzej Wajda's underrated comedy, *Hunting Flies,* demonstrates. There is similarly wry to bitter humor in *Cinders.* The contribution of Communist governments to their respective literatures is the Kafkaization of much of the writing; ironically, Kafka's only partly antibureaucratic satire swathed in more private obsessions has become the chief mode of encoded opposition to the political and social conditions. True, Poland had earlier produced such notable neo-Kafkans as Bruno Schulz and Witold Gombrowicz, though the latter (in his journal) claimed to be bored by Kafka.

The very opening scene of *Cinders,* in which the decent but weak principal of the reformatory is informed by an inspector that a filmmaker wants to make a documentary about the *Cinderella* dramatization the girls have performed, is supremely Kafkaesque. The inspector loathes equally theater, the Cinderella tale, and avant-garde filmmakers, but is no less loath to commit himself, being a consummate fence sitter, the Communist-bureaucratic model of the medieval stylite. The wretched principal is reduced to trying to unscramble the secret meaning of the inspector's gnomic utterances and to figure out the correct response. Everything the inspector says is a test, though even the tester isn't sure what the right answer is; the hapless examinee does not even understand the questions. While the mindless inspector strives to read the principal's mind, that mind is so frantically busy trying to read between the inspector's lines as to lose all decipherable identity. It is a cat-and-mouse game as comic as it is scary, and George Guidall (Principal) and Peter McRobbie (Inspector) play it with a sure sense of its vertiginous absurdity and lurking danger.

Soon a third player is added: the deputy principal, a perfect apparatchik with nary a scruple and a kind of shrewdness that borders at one end on stupidity and at the other on dementia. He embodies that odd mixture of ludicrousness and menace that, by means of imbecile faithfulness to a cause, enables such nonentities to tyrannize their inferiors and threaten their immediate superiors while enhancing their self-importance. Thus the deputy principal clearly has his eye on the principal's job and will use any tool, from lies to double-talk, from groveling humility to sneaky undermining. Meanwhile, the director wants to make a searing documentary that will wow them in the West, which means that the *Cinderella* sequences have to be interspersed with wrenching self-revelations by each girl; these the deputy principal proposes to elicit. If necessary, the girls' TV will be confiscated. But, the perplexed director remonstrates, "there's no television in the rec room." "You're right," comes the deputy's answer, "we'll have to give them one, then take it away." The trick is to invoke "certain measures. Sanctions. We'll terrify them. Gently."

The director is a swine of a different color. He lives in Western-style comfort and makes deliberately ambivalent films that please the Polish authorities with seeming flattery while they are also winning prizes at Oberhausen, where they look like daring exposés. He purports to care about the girls, to want to improve their lot, but except for willingness to join the deputy principal in having sex with one or another of them, his real purpose is cinematic exploitation. His interest focuses on the girl playing Cinderella, who, despite a beastly background that drove her to crime, has true nobility and heroism. While the other girls either cravenly confess for the camera merely to play ball with the deputy (even though they stand to be stigmatized forever by the revelations perpetuated on film), or else concoct lurid pasts more criminal than the truth to delight the director, Cinderella refuses to talk. She will act her silly role

Photograph by Martha Swope.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but not spill her guts for her tormentors. This, though she is the best actress in the lot and the best teller of tales—clearly, the artist—as well as the protector of weaker girls against the bullies.

The chief bully is the bruiser who plays the Prince. A kind of androgyne, very probably a lesbian, totally ruthless, she is the ringleader, sadistic to her fellows, yet a toady to the authorities. In due time, the principal, whom Cinderella pities and even helps with his crumbling marriage, will be made to seem to let her down (being himself outwitted and overpowered), and she will be surrounded by enemies from above and below as her fellow inmates are made to think her a stoolie. After a gallant fight, the artist-heroine succumbs in a defeat that is also a victory, but mostly a defeat.

This is where Kafka has it all over his current, politicized disciples. He wrote fantasies that, despite symbolic overtones, were not mere allegories, but achieved, through ambiguity and indirection, a wider range. Glowacki, however, like so many others, offers pure political allegory, with every major character an archetype. Though his writing is peripherally splendid, the center lacks multiple resonance, and there is finally something simplistic about *Cinders,* as in the work of such other Polish dramatists as Mrożek and Różewicz.

But the message does not always win out over artistry. The already cited opening scene; another in which Cinderella tries to straighten out the principal's home life; still another in which the deputy principal, while seeming to endorse the protest song of the girls, makes them, by insidious degrees, rewrite it into a hymn to things as they are, an ode to oppression—these and a few others are strong, funny-frightful stuff. Still others, however, are monochromatic and schematic, and there are inconsistencies in the writing, as when the girls, at one moment not to be fooled by the deputy principal, walk into a similar trap the next. And Cinderella, though properly hardened and suspicious, may still be too brave and noble, too much like the heroes of Romantic dramas by Krasiński and Słowacki, who uncompromisingly wanted everything or nothing.

Still, while Glowacki sticks to understatement and irony, there is much to admire. To a man's offer, "I'm going to help you," Cinderella replies, "Aren't you frightened someone will walk in?" Such things dazzle in Christina Paul's excellent translation, though the current production, at the Public Theater, tries to be over-American, turning zloty into dollars, and Polish girls (sometimes) into creatures of S.E. Hinton. But John Madden has directed magisterially (how the space teems with life!) in Andrew Jackness's minimal but deftly depressing décor, to which Jane Greenwood added costumes exuding squalor. Besides the already praised Messrs. Guidall and McRobbie, there is Robin Gammell's tremendous deputy principal, superbly pitched between the serpentine and the vermicular, and Lucinda Jenney's marvelous Cinderella, humane without letting up on her toughness, touching without any false pathos. Christopher Walken, playing the director, is good and creepy, as is Dori Hartley as the Prince. Among the other, somewhat underwritten, girls, Anna Levine makes the most of her part. Add to this haunting music by Richard Peaslee and highly dramatic lighting by Paul Gallo, and you have a flawed but worthy play, with plenty of diamonds among its ashes.

Fables for Friends, AT PLAYWRIGHTS Horizons, is, to put it charitably, a mistake. The gifted author, Mark O'Donnell, can, like the talented company, do better, but these nine playlets are five-finger exercises for a hand with four fingers, at least two of which are thumbs. Hard as life is in Eastern countries, it does at least give you something to write about. *These* fables are about nothing.

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SEX, SUGAR, AND SPICE

"...Shostakovich's *Lady Macbeth*: *Tosca* looks like *Snow White*. Massenet's *Chérubin*: Cherubino, still hot as a hornet..."

Lovers and murderers: *At Juilliard, Gale Limansky and Cornelius Sullivan.*

MUSIC CRITICISM MAY HAVE BEEN ONLY a sideline activity in Joseph Stalin's busy life, but his devastating (unsigned) review of Shostakovich's opera **Lady Macbeth of Mtsensk** in the January 28, 1936, issue of *Pravda* almost destroyed the young composer's career. "The music quacks, grunts, growls, strangles itself in order to represent the amatory scenes as naturalistically as possible," Stalin fumed. "*Lady Macbeth* enjoys great success with bourgeois audiences abroad ... whose perverted tastes are tickled by its fidgety, screaming, neurotic music."

More-qualified Soviet critics had earlier proclaimed *Lady Macbeth* a work of genius, but Stalin's diatribe killed the opera and sent Shostakovich into a tailspin from which he never fully recovered. Although he wrote many other great scores during the remaining 40 years of his life, Shostakovich always seemed to be glancing nervously over his shoulder. Understandably, he never again dared to compose for so public an arena as the operatic stage, and that is probably the biggest tragedy of all.

The Juilliard School's recent production of *Lady Macbeth of Mtsensk* contained one touch of sweet revenge—the ludicrous Keystone Kop police chief who sends the heroine and her boyfriend off to Siberia looked like Stalin himself. Even more gratifying was the public response. All three performances were sold out weeks in advance, and judging from the warm reception on opening night, the audience loved every quack, grunt, and growl. But then, *Lady Macbeth* has always left them cheering, even in Russia until official displeasure silenced the opera for 25 years. In 1962, Shostakovich prepared a laundered version that toned down much of the explicit sex, but Juilliard bravely went back to the original.

Like any important opera, *Lady Macbeth of Mtsensk* makes a provocatively ambiguous statement. At first, before Stalin muddied the waters, Soviet critics, and many in the West as well, viewed the work as a satirical attack on loose bourgeois-capitalist morals by a brash young Communist. Based on a short story by Nikolai Leskov, the plot unfolds in late-nineteenth-century Russia and centers around a sensual young woman named Katerina Ismailova, trapped in a loveless marriage to Zinovy, a boorish merchant, and brutalized by her lustful father-in-law, Boris. She and her lover, a randy field hand named Sergei, murder both husband and father and are arrested and shipped off to Siberia, where Katerina commits suicide after Sergei deserts her. Today, armed as we are with hindsight about Shostakovich's unhappy life, an opposite interpretation has become fashionable. Communist society, represented by such unsavory types as Boris, Zinovy, Sergei, and corrupt figures of police authority, is presumably the butt of Shostakovich's scorn. The composer identifies with Katerina, surrounded, trapped, and stifled by the forces of stupidity, incomprehension, repression, and cruelty. Any action, even violent murder, would be a justifiable protest against such intolerable conditions.

All of this is legitimate food for thought, but I suspect that Shostakovich—27 years old, bursting with talent, and himself involved in a steamy love affair at the time—wanted more than anything else to write a smashingly effective melodrama that would make *Tosca* look like *Snow White*. He succeeded. *Lady Macbeth of Mtsensk* lasts about three hours, and every note is by a born opera composer who creates character, atmosphere, and dramatic tension with astonishing assurance and precision. Much of the score seems intentionally designed to produce a cartoonlike flavor; even the murders and scenes of raw lovemaking have a sardonic, mocking humor, all the more chilling for the music's vicious bite and complete lack of sentimentality. In the last act, against the mournful dirge of Siberian convicts, Katerina eventually emerges as a tragic heroine of real stature, and her final aria paints a crushing picture of a futile, wasted life.

Liviu Ciulei's production, already seen at the Spoleto Festival and last fall in Chicago, presents the opera in straightforward theatrical terms devoid of ideology (the Stalin caricature excepted). Re-created by Roberto Goldschlager, the action moves swiftly, relationships are sharply defined, and not one gesture is extraneous or misconceived. The revolving set, also a Ciulei conception, has its cumbersome aspects—built entirely of wooden planks, the structure creaks like a haunted house at every footfall—but the

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suggestion of a Russian peasant church toppled on its side is an apt and evocative visual image. The Juilliard cast performed brilliantly, although Gale Limansky as Katerina and Cornelius Sullivan as Sergei pushed their young voices to the limit and beyond. Perhaps the most impressive element of all was the conducting of Maxim Shostakovich, the composer's son, who inspired the student orchestra to play this searing music with amazing skill and intensity.

BY MY COUNT, **Chérubin** MARKS THE fourteenth Massenet opera to be performed in New York over the past ten years—not bad for a composer once considered so passé that the old *Grove's Dictionary* entry on Massenet could confidently proclaim: "To have heard *Manon* is to have heard the whole of him." *Chérubin* may be pure spun sugar, and some people will always hate French sweets. But what a master confectioner Massenet was, and what a variety of delicious gourmet treats he prepared.

Chérubin came toward the end of the composer's life, in 1905, and perhaps lacks the full-bodied lyricism of *Manon, Thaïs, Werther,* and *Esclarmonde,* although the breathless whirl of the plot leaves little time for sustained song. Here we meet Mozart's Cherubino once again, still seventeen years old, still a mezzo-soprano in trousers, and still hot as a hornet. There are amorous intrigues with virtually every woman onstage, as well as numerous outraged rivals ready to duel at the drop of a ribbon. The principal prizes of Chérubin's chase are Nina, a true-hearted peasant girl, and L'Ensoleillad, a flamboyant Spanish dancer. Trying to keep his boisterous charge out of trouble, the boy's long-suffering tutor is always on hand to put a kindly perspective on the escapades of youth. Massenet's music dances and sings as if poised on the point of a needle, blending wit, sentiment, local color, and instrumental gossamer into an enchanting quicksilver score.

This classy concert performance, the second installment in Carnegie Hall's three-part *opéra comique* festival, was completely disarming, and I imagine that a staged version with much the same cast cannot be too far away. Frederica von Stade brings the same boyish ardor, vocal flexibility, and personal radiance to Chérubin that she does to Cherubino—both exquisite interpretations. Valerie Masterson (Nina) and Ashley Putnam (L'Ensoleillad) might have sung with greater technical security but not with more charm, while Samuel Ramey's richly textured bass sounded glorious in the tutor's warm-hearted music. Henry Lewis, one of our better opera conductors when given half a chance, lovingly polished every sparkling orchestral nuance. ■

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RUNNING WILD

“. . .A remake of a forties *film noir, Against All Odds* is lively but messy, an expression of today’s confused Hollywood. . .”

Love on the run: *Jeff Bridges and Rachel Ward in Taylor Hackford’s film.*

TAYLOR HACKFORD’S **Against All Odds,** a violent, “steamy” triangle romance set against a background of Los Angeles corruption, isn’t going to win any prizes. Structurally, the movie is a sprawling mess; the dialogue and direction are clotted with purple passages; and a few of the actors are in way over their heads. Yet *Against All Odds* is far from dull. There were things I enjoyed immensely—a hair-raising duel between a Porsche and a Ferrari on Sunset Boulevard; some sarcastic insights into the lacquered manners of the powerful; an innocent girl’s panic when she’s thrown into the middle of a murder and realizes she may be the next corpse. Messy as it is, the movie conveys some of the flavor of the fast, cynical Los Angeles milieu, where everyone lives by his nerves, and innocence (like the hero’s) is simply a way of being out of it.

Against All Odds is loosely based on Jacques Tourneur’s *Out of the Past* (1947), one of the most elegant examples of the much imitated, much parodied *film noir* genre. Watching *Out of the Past*’s darkly shadowed, hypnotic narrative, you can sense the presence of fully developed traditions of writing, photography, directing, acting. The German-influenced *noir* style was perhaps the finest collective achievement of the Hollywood studios in the forties. *Against All Odds,* on the other hand, comes out of the Hollywood of today, a vacuum ruled by marketing executives and agents. What this vacuum produces is a movie without *any* style—a thing of shreds and patches.

In *Out of the Past,* a rich, smooth-talking gangster (Kirk Douglas) hires an honest private eye (Robert Mitchum) to find a beautiful girl (Jane Greer) who has run away from him. The detective and the runaway girl fall in love, but after killing someone who threatens to expose them, the girl panics and runs back to the gangster. In the end, the hero is destroyed by the power of money and by that prime mover in the paranoid cinema of the forties, the duplicity of a beautiful woman. Jane Greer’s huge, trusting eyes and soft lips make saps out of both Mitchum and Douglas, two actors not given to playing guileless men. Narrating the action with ironic self-awareness, Mitchum walks, eyes open, into a trap: As always, there is a fatalistic poetry, a kind of doom-ridden, masochistic romanticism in the forties’ hero’s downfall.

In *Against All Odds* the professions have been updated. Now the men are a big-time bookie and nightclub owner, Jake (James Woods), and Terry (Jeff Bridges), a pro-football player Jake has got his hooks into. The girl, Jessie (Rachel Ward), isn’t evil; she’s just weak and confused, a rich beauty with a talent for trouble and a way of letting other people clean up her messes. Evil is now something larger and almost impersonal. Jessie, it turns out, is the daughter of the woman who owns Terry’s team—the charming and devious real-estate tycoon Mrs. Wyler, who is played by none other than Jane Greer, still beautiful in her late fifties, with those amazing eyes as blandly treacherous as ever.

Hackford and screenwriter Eric Hughes have merged the old love triangle with elements lifted from the 1974 thriller *Chinatown.* The evil at the heart of that grim Roman Polanski–Robert Towne masterpiece was a criminal conspiracy affecting the whole city—the transformation of thirties’ Los Angeles from an orange-grove-bordered paradise to a paved-over disaster. The true villains of *Against All Odds* are Mrs. Wyler and her Century City gangster-lawyer (Richard Widmark), two cynical operators who want to turn a wooded mountain behind Hollywood into a condo colony and are prepared to buy or compromise anyone who gets in the way. In the end, all the characters are connected by a web of corruption (though what holds the web together—the habit of wagering large sums on football games—doesn’t seem like much of a thrilling dark secret). *Against All Odds* shares *Chinatown*’s despair. In these movies the rich and powerful win everything; by implication, they always have and always will, especially in Los Angeles, a city whose history is a record of predatory, unchecked “development.”

Taylor Hackford, director of *The Idolmaker* and the hugely successful *An Officer and a Gentleman,* is often a lucid and forceful craftsman, but he hasn’t yet developed anything one could mistake for a style. It’s not enough to construct a complicated, paranoid plot; a director has to make everything in the movie—color scheme, camera movement, music—support what he’s trying to say. That’s what Tourneur and Polanski did. Hackford merely punches up the scenes, pulling them as taut as possible. He’s good at seething rivalries and hostile

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". . .Jeff Bridges is a decent actor who could use some irony; Rachel Ward's part needs the mystery she doesn't have. . ."

verbal sparring, and he stages a fine, violent, slovenly fight, but that's about the extent of his talents. Some of the early Mexican scenes, in which Bridges lazily searches for Rachel Ward in Cozumel, successfully convey the enervation of a sun-dazed culture, but once Hackford gets to the Mayan ruins at Chichén Itzá, he turns on the cheap, menacing atmosphere like a B-movie director. Grand passions exfoliate in the sinister jungle, capped by a supposedly funky sex scene in which Bridges and Ward, golden bodies intertwined, work up enough sweat to water a rubber tree. From the point of view of style, *Against All Odds* is incoherent, overwrought, and woefully humorless.

Having worked himself into great shape, Jeff Bridges is physically convincing as a football player obsessed with his conditioning as he nears the end of his career. Anger seems to come more easily to him now that he's gotten older, and he has a beautiful moment of teary panic when he recalls intentionally dropping a pass on orders from his bookie friend. Bridges is a very decent actor who has never had much box-office success, a fact much worried over in film magazines. What the articles don't say, however, is that Bridges, for all his talent, is a bit impersonal. I wish he wasn't so sincere, so straight; if only he would come at things from the side, with a twist of irony or self-mockery, the way Mitchum did. We might like him more if we couldn't take his decency for granted.

James Woods is in little danger of boring the audience with decency. A specialist in mean-snake roles, the bony Woods delivers his lines with acid incisiveness and a flicker of distaste, as if the necessity of speech offended him. He's very good in his scenes with Bridges—with a jiggle of his deep-set eyes, he conveys Jake's envy of the golden-boy jock hero; every line is a little knife aimed at Terry's vitals. Yet Woods's slimy virility is hard to take in a major role. With his heavy forehead, his large nose in the middle of a narrow face, and his Roman-emperor's haircut, he's not attractive enough to be credible as Rachel Ward's lover and protector—at least not in the single scene they have together. And Ward, I'm afraid, is another uselessly beautiful English actress in the Jacqueline Bisset mold—elegant, gracious, a little vague. The opportunistic Jessie needs a touch of venality and some mystery, yet those are precisely the qualities Ward doesn't have; her flat and wistful manner suggests instead a beautiful girl's hard-won candor.

Hackford never quite integrates the love triangle with the corruption-of-Los Angeles theme. Haphazardly cast, directed in fits and spurts, *Against All Odds* whirls around furiously and winds up in the air. For all his vigor, Hackford can't pull a coherent vision out of his hat. And why should he? He's a commercial director, not Ingmar Bergman. In the old, studio-dominated system, he wouldn't have been so lost. But today, his success makes him a kind of victim, a casualty of an industry that rewards successful directors with unlimited freedom yet offers them nothing of a usable tradition to lean on. His movie—serious-silly, good-bad, exciting-laughable—is a perfect expression of the confusions of the system as it works, or increasingly doesn't work, in the Hollywood of 1984. ■

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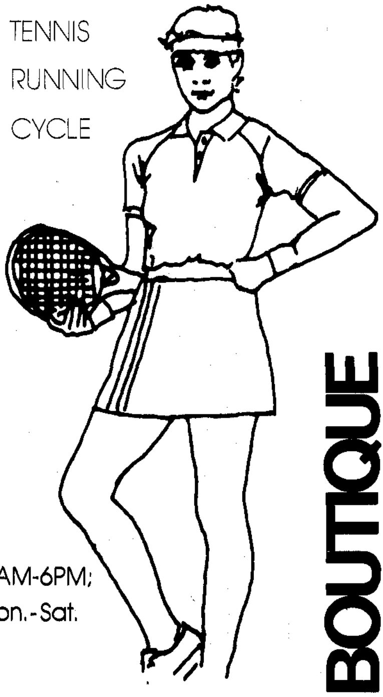

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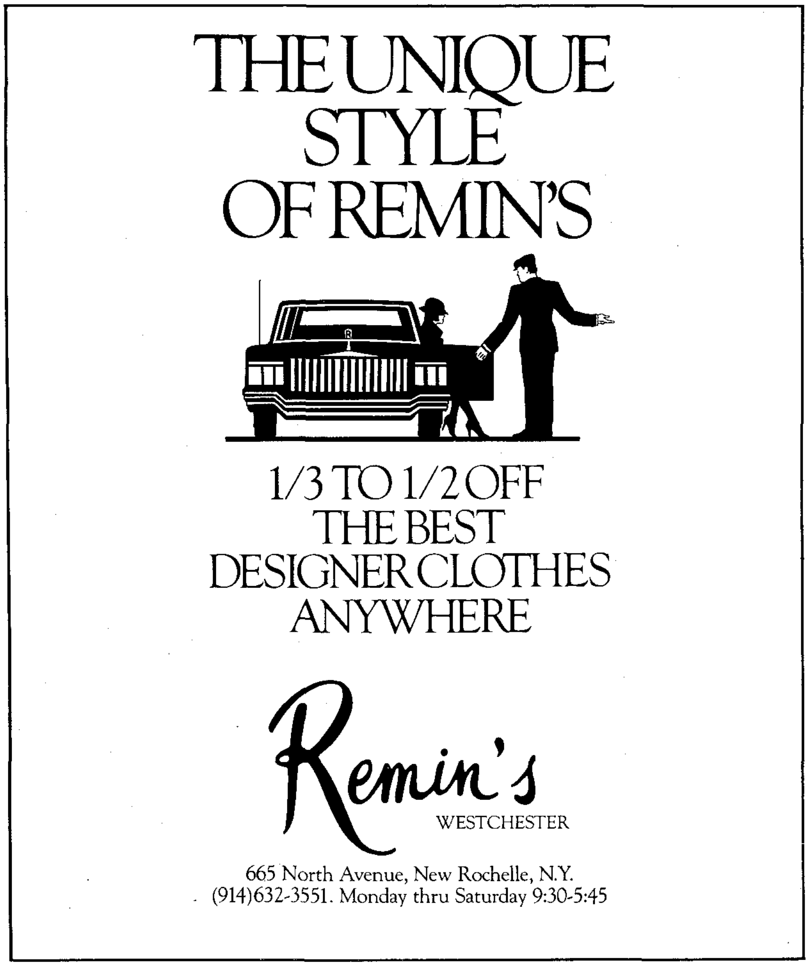
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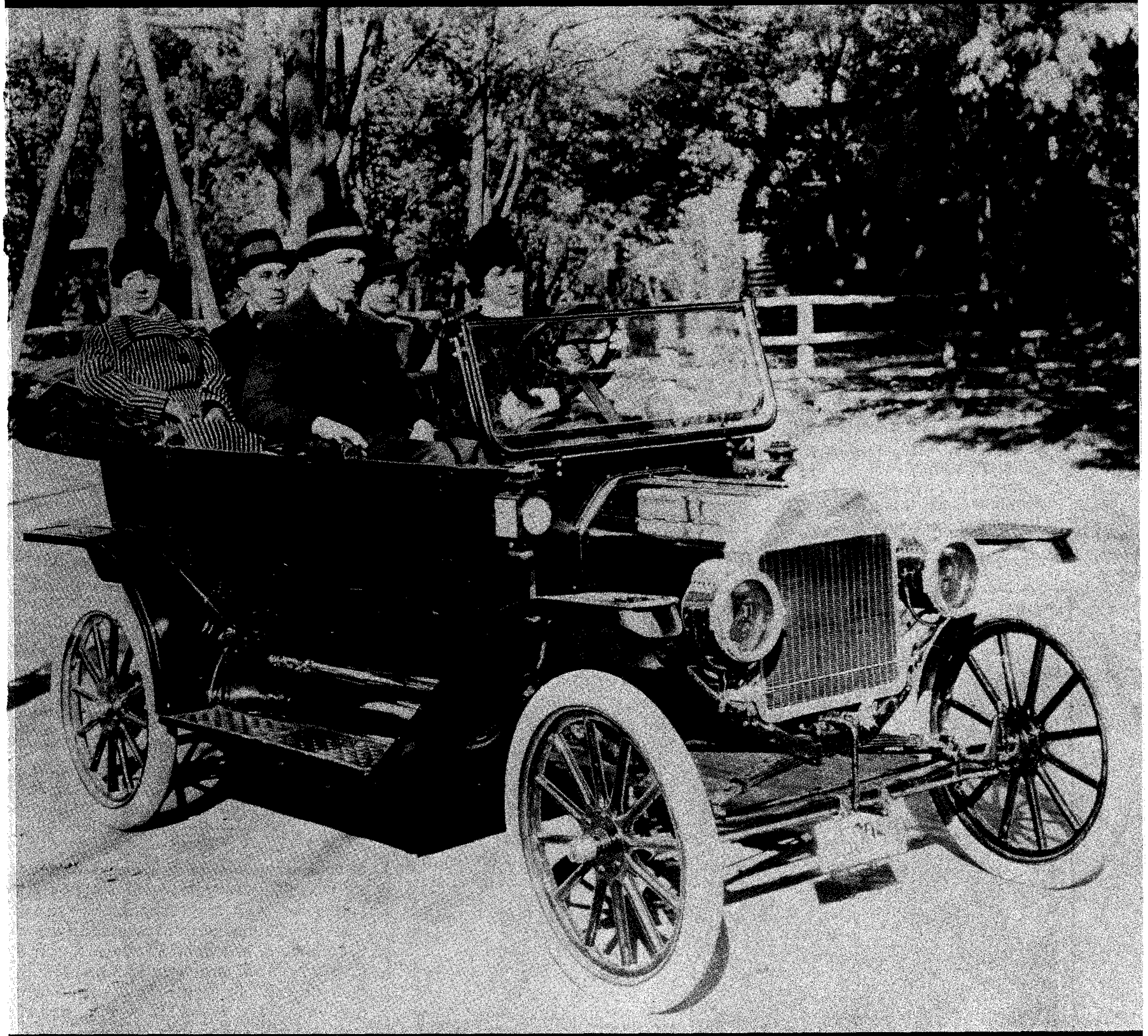

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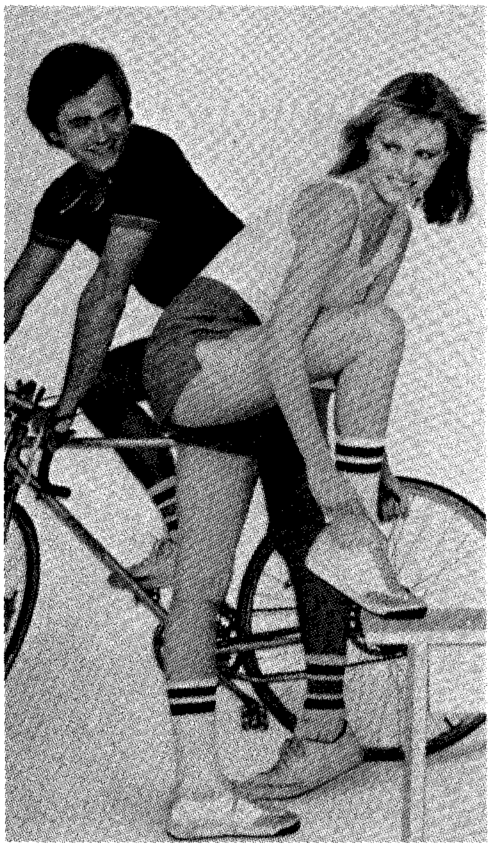

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ZAMART IS HOLDING ITS SPRING SALE ON yarns for knitters, crocheters, and weavers: Orchidea wool worsted, was $1.59 a 50-g. ball, now 99 cents; Karen brushed-tweed yarn, was $4.50 a 50-g. ball, now $2.50; Marco Polo rayon, in brilliant colors, was $2.95 a 50-g. ball, now $1.50; Scaramouche mohair-tweed yarn, was $4.95 a 50-g. ball, now $2.95; Arwina wool fingering, was $3.25 a 50-g. ball, now $1.99; A.B.C. Solid and A.B.C. Mouline cotton, were $2.75 each a 50-g. ball, now $1.49; bulky French Shetland wool in nineteen lovely colors, was $6 a 100-g. ball, now $3.25; French wool-tweed or -bouclé yarns, were $6 each a 100-g. skein, now $3.50; and more. Checks accepted; MasterCard, Visa accepted on a $30-minimum purchase; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.–Fri. 10 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; through 3/10.* ■

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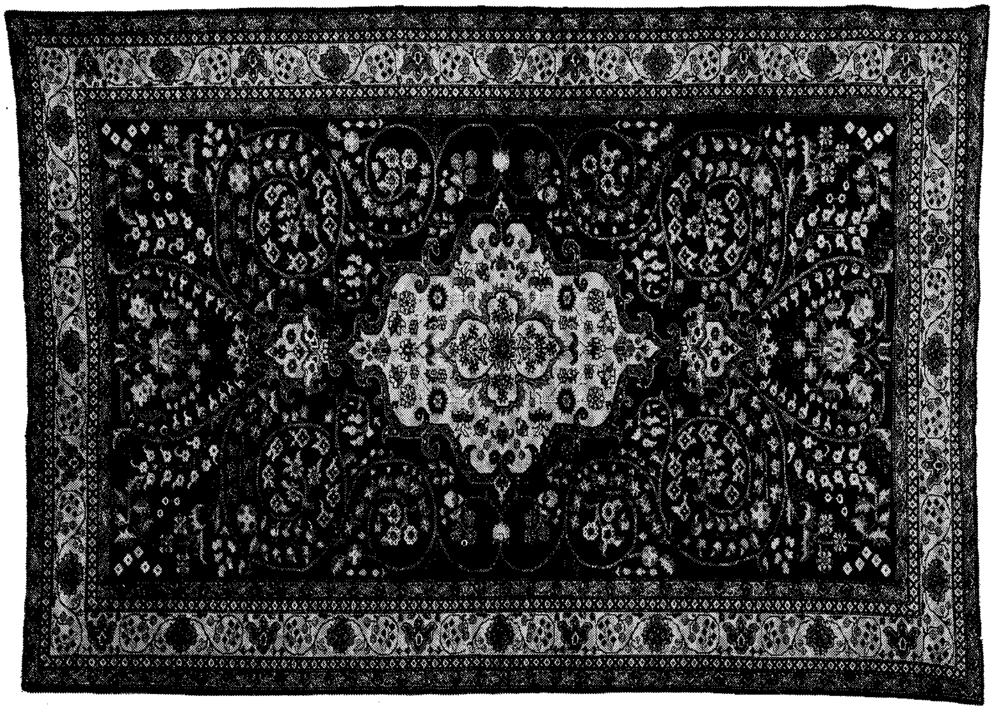

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CUE

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A Complete Entertainment Guide for the Week Beginning February 29.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Feb. 28: "Chords of Fame"; "In Our Hands." Opening Feb. 29: "American Dreams"; "8 1/2 x 11." #2—Thru Feb. 27: "Gallipoli"; "Picnic at Hanging Rock." Feb. 28: "Two or Three Things I Know About Her"; "Letter to Jane." Beg. Feb. 29: "Children of Paradise"; "Zero for Conduct."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "The Unapproachable."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Burroughs." **AGEE ROOM**—Thru Feb. 28: "When the Mountains Tremble"; "Nicaragua: Report From the Front." Beg. Feb. 29: "To Be or Not to Be (1942)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Android."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 1: "The Right Stuff."

9. **ART—8th St. E. of University Pl.** 473-7014. "Zelig."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 27: "Rules of the Game"; "Pépé Le Moko." Feb. 28: "Too Many Husbands"; "The More the Merrier." Feb. 29: "Don't Bother to Knock"; "Niagara." Mar. 1: "Born Yesterday"; "The Marrying Kind." Mar. 2-3: "Harold and Maude"; "Where's Poppa?" Mar. 4: "This Gun for Hire"; "The Glass Key."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 1: "Scarface."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 28: "Planet of the Apes"; "2001: A Space Odyssey." Feb. 29-Mar. 1: "Amarcord"; "The Clowns." Mar. 2-3: "The Road Warrior"; "Mad Max." Beg. Mar. 4: "Halloween"; "Friday the 13th."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Mar. 1: "Yentl." Opening Mar. 2: "Over the Brooklyn Bridge." #2—Thru Mar. 1: "Reuben, Reuben." Opening Mar. 2: "This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"The Dresser." #3 & #4—"Broadway Danny Rose."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Tender Mercies."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Lassiter."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Blame It on Rio."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Reckless." #2—"Footloose." #3—"Broadway Danny Rose."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Scarface." #2—"Silkwood."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Lassiter." #2—"Blame It on Rio." #3—"Sudden Impact." #4—"D.C. Cab." #5—"Sweet Sixteen." #6—"Gorky Park."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Footloose." #2—582-5070. "Angel." Theater closed Mar. 1.

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Yentl."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Right Stuff."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Mar. 1: "The Secret Ninja." Opening Mar. 2: "Over the Brooklyn Bridge." #2—"Unfaithfully Yours."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3**—"Never Cry Wolf." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 27: "The Damned"; "Death in Venice." Feb. 28-29: "Risky Business"; "National Lampoon's Vacation." Mar. 1-3: "Casablanca"; "The Treasure of Sierra Madre." Beg. Mar. 4: "Midnight Cowboy"; "Marathon Man." #2—Feb. 27-28: "Over the Edge"; "The Wanderers." Feb. 29-Mar. 1: "Yol"; "Midnight Express." Mar. 2-3: "West Side Story"; "Splendor in the Grass." Mar. 4: "Napoleon."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Running Hot." #2—Thru Mar. 1: "Deathstalker." Opening Mar. 2: "Harry & Son."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Backstage at the Kirov."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Fantasia."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Yentl."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Unfaithfully Yours."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Compleat Beatles."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 1: "Reuben, Reuben." Opening Mar. 2: "This Is Spinal Tap."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Blame It on Rio."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "A Woman in Flames."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Confidentially Yours."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Right Stuff." #2—"Lassiter."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Crackers." **CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Le Crabe Tambour."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "And the Ship Sails On." **CINEMA II**—753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Mar. 1: "Zelig." Opening Mar. 2: "Over the Brooklyn Bridge." #2—832-2720. "Reuben, Reuben."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Broadway Danny Rose."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Big Chill." #2—Thru Mar. 1: "Educating Rita." Theater closed Feb. 29. Opening Mar. 2: "Harry & Son."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Night of the Shooting Stars."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "El Norte."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Never Cry Wolf."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Footloose." #2—"Running Hot."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Lassiter." #2—Thru Mar. 1: "Yentl." Opening Mar. 2: "Over the Brooklyn Bridge."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tender Mercies."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"That Sinking Feeling."

#2—"Basileus Quartet." #3—Thru Mar. 1: "Dear Maestro." Opening Mar. 2: "Demons in the Garden."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"Vertigo."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Feb. 27: "Lost Horizon (1937)"; "The Good Earth." Feb. 28-29: "Sons and Lovers"; "The Sundowners." Mar. 1-3: "Love Is a Many Splendored Thing"; "Three Coins in the Fountain." Beg. Mar. 4: "Trader Horn"; "Tarzan and His Mate."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Carmen." #2—"The Dresser."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"El Norte." #2—Thru Mar. 1: "Yentl." Opening Mar. 2: "Harry & Son." #3—"Lassiter." #4—Thru Mar. 1: "The Right Stuff." Opening Mar. 2: "This Is Spinal Tap."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1 & #2—"Broadway Danny Rose."

95. **THALIA—95th St. W. of B'way.** 222-3370. Feb. 27: "Queen of Outer Space"; "The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies." Feb. 28: "Black Girl"; "Book of Numbers." Feb. 29: "Elegy to Violence"; "The Tragic Music Teacher." Mar. 1: "Bedazzled"; "Damn Yankees." Mar. 2-3: "Circle of Power"; "Victim." Mar. 4: "Long Day's Journey Into Night."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Feb. 27: "Samurai Spy"; "Double Suicide." Feb. 28: "Wuthering Heights (1939)"; "Jane Eyre." Feb. 29: "Chariots of Fire"; "Gallipoli." Mar. 1: "Dont Look Back"; "The Buddy Holly Story." Beg. Mar. 2: "The Seven Samurai."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Never Cry Wolf." #2—Thru Mar. 1: "The Return of Martin Guerre." Beg. Mar. 2: "Gorky Park"; "Under Fire." #3—"Tender Mercies." #4—"To Be or Not to Be."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "Scarface."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2. Mar. 2, 8:30 p.m.: "Ruckus Manhattan" & selected shorts by Red Grooms.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

BILLIE HOLIDAY THEATRE—1368 Fulton St., Brooklyn. 636-0918. Adm. $4 eve./$3 day. Feb. 27-29, 12 noon & 7:30 p.m.: "The Education of Sonny Carson" (1974) by Michael Campus.

BROOKLYN COLLEGE—Whitman Hall, Brooklyn Center for the Performing Arts, Flatbush. 434-1900. Adm. $4; students & senior citizens $3. Mar. 2, 8 p.m.: "The Thief of Bagdad" (1924) by Raoul Walsh, with Douglas Fairbanks.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Feb. 29, 8 p.m.: "Waterloo Bridge" (1940) by Mervyn LeRoy, with Vivien Leigh.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Mar. 2, 8 p.m.: "Natural Selection" (1984) & "Barn Rushes" (1971) by Larry Gottheim. Mar. 3, 8 p.m.: "Fake and Real Film," presented by Kathy Acker. Mar. 4, 8 p.m.: "Flux Film Anthology (1963-1970)," 32 films edited by George Maciunas.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $3; Columbia students $2; members $1. Mar. 2, 7 p.m.: "A Special Day" (1977) by Ettore Scola, with Marcello Mastroianni & Sophia Loren.

THE COOPER UNION—The Great Hall, Cooper Square, 7th St. bet. Third & Fourth Aves. 254-6300. Free. Mar. 1, 5 p.m.: "She Wore a

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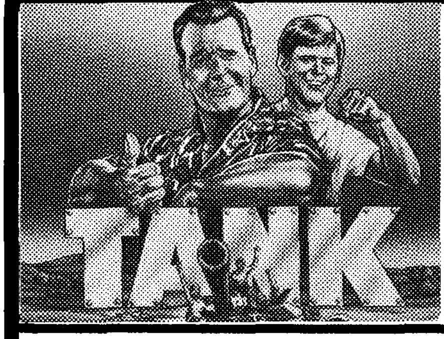

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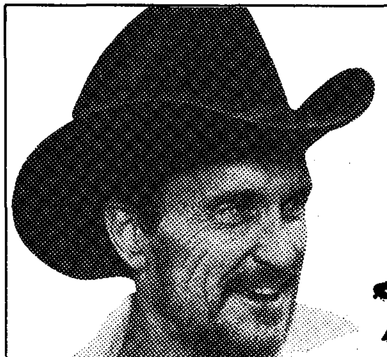

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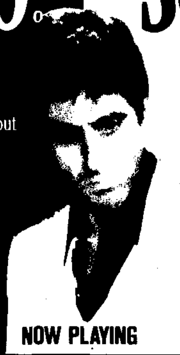

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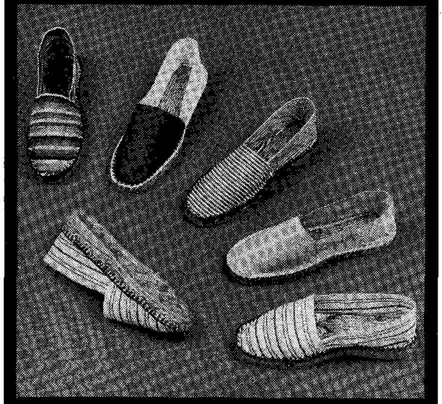

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Yellow Ribbon" (1949) by John Ford, with John Wayne, followed by speakers & discussion.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 29, 12 noon, 3:45 & 7:30 p.m.: "Jeanne Dielman: 23, quai du Commerce, 1080 Bruxelles" (1975) by Chantal Akerman. Adm. $9; members, senior citizens & students $6: Mar. 1, 6:30 p.m. at the **Genealogical Society, 122 E. 58th St.:** "Malaysia: Pearl of the South China Sea" by Daniel Mallet.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Mar. 3-4, 2 p.m.: Films by Stuart Sherman, Bob Fleischner & Joseph Cornell. Thru Mar. 18: "Abstraction & Image Processing: Tapes & Graphics," & "Obscura Projections: Objects and TV" by Ted Victoria.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Adm. $4; students & senior citizens $2.50; members $1. Mar. 4, 4 p.m.: "About the Jews of Cochin" (1976) & "About the Jews of India: Bene Israel" (1978) by Joanna Spector.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 3, 8 p.m.: "T.S.L. a Scientific Biography" (1983) by Tom Brener. Mar. 4, 8 p.m.: Thirty Years of Experimental Cinema in France (1950-1980), Program No. 6: "F.S.C.T.Q." (1975) by Giovanni Martedi, Alain Bonnamy & anonymous, "Gradiva" (1977) by Raymonde Carasco, "Sécan-Ciel" (1976-79) by Jean-Michel Bouhours, "Parcelle" (1979) by Rose Lowder, "Fotomatar" (1979) by Dominique Noguez, & "Souvenirs de Printemps Dans Le Liao Ning" (1981) by Alan Mazars.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Mar. 3: Critics' Choice. Thru Apr. 5: Hitchcock by Hitchcock. Thru May 3: Rod Serling: Dimensions of Imagination.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Feb. 27, 8 p.m.: "Danton" (1982) by Andrzej Wajda, with Gérard Depardieu. Feb. 28-29, 8 p.m.: "A Star Is Born" (1954) by George Cukor, with Judy Garland (restored 154 min. version). Mar. 1, 8 p.m.: "Sweet Rosie O'Grady" (1943) by Irving Cummings, with Betty Grable, & "Irish Eyes Are Smiling" (1944) by Gregory Ratoff. Mar. 2, 7:30 p.m.: "Katzelmacher" (1969) by Rainer Werner Fassbinder; Mar. 2, 7:45 & 10:15 p.m., Mar. 3, 7:30 & 10 p.m., Mar. 4, 5 & 7:30 p.m.: "Beyond Reasonable Doubt" (1980) by John Laing.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Mar. 3, 1:30 p.m.: "The Incredible Shrinking Woman" (1981) by Joel Schumacher, with Lily Tomlin.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Feb. 28, 12 noon: "The Autobiography of Miss Jane Pittman" (1974) by John Korty, with Cicely Tyson, & "The Blues" (1963); 2:30 p.m.: "Six Feet of the Country" (1980), & "Praise" (1982). Mar. 1, 12 noon: "Chicken Ranch" (1982) by Nick Broomfield & Sandi Sissel, & "Betty in Blunderland" (1933) by Dave Fleischer. Mar. 4, 1:30 p.m.: "Unknown Chaplin" (1983) by Kevin Brownlow & David Gill. **Jefferson Market branch, 425 Ave. Americas.** Free. Mar. 1, 6 p.m.: "The Green Wall" (1970) by Armando Robles Godoy.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Feb. 28-Mar. 1, at 4, 6, 8 & 10 p.m.: "One Man's War" (1981) by Edgardo Cozarinsky. Adm. $4/$3: The Films of Jean Negulesco: Mar. 2, 8 p.m.: "The Mask of Dimitrios" (1944) with Peter Lorre & Sydney Greenstreet, & "Three Strangers" (1946), with Lorre & Greenstreet. Mar. 3-4, 4 p.m.: "Take Care of My Little Girl" (1951) with Mitzi Gaynor, & "Under My Skin" (1950) with John Garfield; 8 p.m.: "Daddy-Long-Legs" (1955) with Fred Astaire & Leslie Caron, & "How to Marry a Millionaire" (1953) with Marilyn Monroe & Lauren Bacall. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Mar. 3, 2 p.m.: "Purple Death From Outer Space" (1940) by Ford Beebe & Ray Taylor.

ST. ANN AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 875-6960. Free. Mar. 2, 8 p.m.: "Dr. Strangelove" (1964) by Stanley Kubrick, with Peter Sellers, & "The Mouse That Roared" (1959) by Jack Arnold, with Sellers. Mar. 3, 2 p.m.: "The Mouse That Roared"; 4:30 p.m.: "The Russians Are Coming, the Russians Are Coming" (1966) by Norman Jewison, with Alan Arkin; 8 p.m.: "Modern Times" (1936) by Charles Chaplin.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Mar. 2-4, 5:15 p.m.: "Savage/Love" (1981) & "Tongues" (1982) by Shirley Clarke, Joseph Chaikin & Sam Shepard, & "Johanna Went—Performance" (1982) & "Ornette" (1983) by Clarke; 6:15 p.m.: "The Portrait of Jason" (1967) by Clarke; Mar. 2 & 4, 8 p.m., Mar. 3, 10 p.m.: "The Connection" (1961) by Clarke; Mar. 3, 8 p.m., Mar. 2 & 4, 10 p.m.: "The Cool World" (1963) by Clarke.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Mar. 4: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "PM Magazine" (1982-4) by Dara Birnbaum. At the **Fairfield County branch, One Champion Plaza, Atlantic St. at Tresser Blvd., Stamford, Ct.** 203-358-7630. Free. Thru Mar. 21: Tue.-Sat., 11 a.m.-5 p.m.: "Calder's Little Circus" (1961) by Carlos Vilardebo.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. Feb. 29, 8 p.m.: "Hide and Seek" (1980) by Dan Wolman.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Blame It on Rio." #2—"Lassiter." #3—"Running Hot"; "The Smurfs and the Magic Flute."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Scarface." #2—"Running Hot"; "The Smurfs and the Magic Flute."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Footloose." #2—"Terms of Endearment."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Scarface." #2—"Angel."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Silkwood." #2—"Broadway Danny Rose." #3—"Unfaithfully Yours." #4—"Lassiter."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Footloose." #2—"Lassiter."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Broadway Danny Rose."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Broadway Danny Rose." #2—"Caligula." #3—"The Right Stuff."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Lassiter." #2—"Fantasia." #3—"Broadway Danny Rose." #4—"Deathstalker." #5—"Footloose." #6—"Running Hot." #7—"The Dresser." #8—"Scarface." #9—"Terms of Endearment." #10—"The Right Stuff."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Fantasia." #2—"Silkwood." #3—"Lassiter." #4—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Boarding House." #5—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Legend of the Bayou."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Broadway Danny Rose." #2—"Deathstalker."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Blame It on Rio." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Boarding House."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Never Cry Wolf."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours." #3—"Lassiter." #4—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"The Dresser." #2—"Broadway Danny Rose." #3—"Terms of Endearment." #4—"Footloose."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Broadway Danny Rose." #2—"Fanny & Alexander."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Mar. 1: "Silkwood." #2—"Broadway Danny Rose." #3—Thru Mar. 1: "Running Hot."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"The Right Stuff." #2—Thru Mar. 1: "Scarface."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Footloose." #2—"Terms of Endearment."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—"Yentl." #2—"The Right Stuff." #3—Thru Mar. 1: "Fantasia." Beg. Mar. 2: "Over the Brooklyn Bridge." #4—"Unfaithfully Yours."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Mar. 1: "Running Hot"; "Cathy's Curse." Beg. Mar. 2: "Scarface."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Mar. 1: "Scarface."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Mar. 1: "Scarface." Beg. Mar. 2: "Harry & Son."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Fanny & Alexander." #2—"Lassiter." #3—"Blame It on Rio." #4—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Over the Brooklyn Bridge."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"The Dresser." #2—Thru Mar. 1: "Yentl."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Lassiter." #2—"Footloose." #3—"The Secret Ninja."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Footloose." #2—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Never Cry Wolf."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Program unavailable.

303. NEW DORP—HYLAN— 351-6601. #1—"Terms of Endearment." #2—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds."

304. NEW DORP—LANE— 351-2110. "Footloose."

305. NEW DORP—RAE— 979-0444. #1—"Lassiter." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Harry & Son."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Mar. 1: "Reckless." Beg. Mar. 2: "Over the Brooklyn Bridge." #2—"Blame It on Rio."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Fantasia."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son." #2—"Lassiter." #3—Thru Mar. 1: "Deathstalker." Beg. Mar. 2: "Against All Odds." #4—"Running Hot."

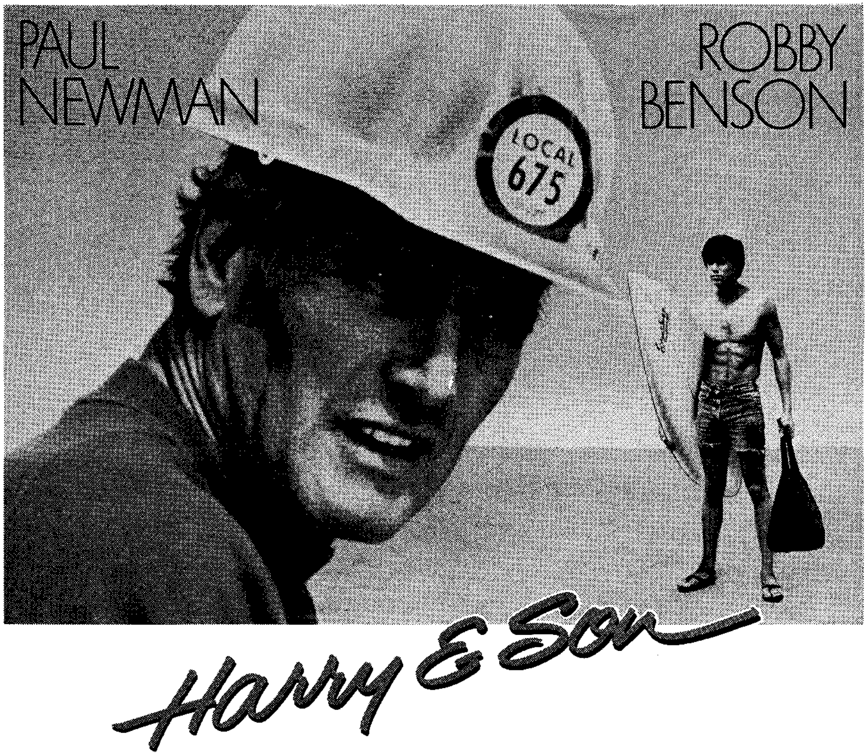
402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Lassiter." #2—"Fanny & Alexander."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Silkwood." #2—"The Right Stuff." #3—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Harry & Son." #4—Thru Mar. 1: "The Big Chill." Beg. Mar. 2: "Over the Brooklyn Bridge."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Mar. 1: "D.C. Cab"; "Fast Times at Ridgemont High." Beg. Mar. 2: "Around the World in 80 Days."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Broadway Danny Rose." #2 & #4—"Blame It on Rio." #3 & #5—"Unfaithfully Yours." #6—"Footloose." #7—"Yentl."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Footloose." #2—"Broadway Danny Rose."



"HARRY & SON" PAUL NEWMAN ROBBY BENSON
ELLEN BARKIN WILFORD BRIMLEY OSSIE DAVIS JOANNE WOODWARD as Lilly
Music by HENRY MANCINI Director of Photography DONALD McALPINE A.S.C.
Produced by PAUL NEWMAN and RONALD L. BUCK Film Editor DEDE ALLEN
Screen Story & Screenplay by RONALD L. BUCK and PAUL NEWMAN
Directed by PAUL NEWMAN Prints by DeLuxe®
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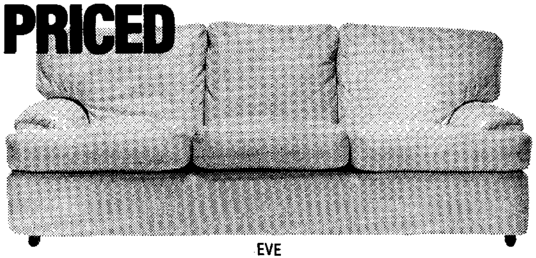

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MOVIES

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Broadway Danny Rose." #2—"Caligula"; "The Smurfs and the Magic Flute."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Footloose." #2—"Unfaithfully Yours." #3—"Terms of Endearment."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Against All Odds." #2—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Harry & Son." #3—"Lassiter."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1 & #4—"Blame It on Rio." #2—"Broadway Danny Rose." #3—"Running Hot."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Silkwood." #2—"Yentl."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—"The Dresser." #2—Thru Mar. 1: "Scarface." Beg. Mar. 2: "Star 80."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Fantasia." #2—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Legend of the Bayou." #2—"Lassiter." #3—"Unfaithfully Yours." #4—"Silkwood."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"Running Hot." #2—"The Dresser." #3—"Footloose." #4—Thru Mar. 1: "The Secret Ninja." Beg. Mar. 2: "Harry & Son." #5—"The Right Stuff."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Mar. 1: "Reckless." Beg. Mar. 2: "Over the Brooklyn Bridge." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Legend of the Bayou."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Terms of Endearment." #2—"Broadway Danny Rose." #3—"Footloose."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Mar. 1: "The Right Stuff."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Lassiter." #2—Thru Mar. 1: "The Secret Ninja." Beg. Mar. 2: "Harry & Son." #3—"Running Hot."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Mar. 1: "Scarface." Beg. Mar. 2 (tent.): "Star 80"; "Deal of the Century."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Mar. 1: "Scarface."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Running Hot." #2—"Lassiter."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Mar. 1: "The Big Chill"; "The Man Who Loved Women." Beg. Mar. 2: "To Be or Not to Be."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Angel." #2—"Sudden Impact." #3—"Scarface."

445. **RICHMOND HILL—LEFFERTS—Liberty Ave. at 122nd St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Mar. 1: "Scarface." Beg. Mar. 2: "Harry & Son." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Against All Odds."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Broadway Danny Rose." #2—"Caligula"; "The Smurfs and the Magic Flute."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Footloose." #2—"Terms of Endearment."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Mar. 1: "Angel"; "Screwballs." Beg. Mar. 2: "Scarface."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "Educating Rita." Beg. Mar. 2: "Against All Odds."

501. **BALDWIN—RKO—** 223-9230. "Footloose."

502. **BELLEROSE—RKO—** 775-1351. Thru Feb. 28: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 29: "Sudden Impact."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—"Scarface." #2—Thru Mar. 1: "Uncommon Valor"; "Angel." Beg. Mar. 2: "Gorky Park."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Mar. 1: "To Be or Not to Be."

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Fantasia." #2—"Lassiter." #3—"The Right Stuff." #4—Thru Mar. 1: "Educating Rita." Beg. Mar. 2: "Over the Brooklyn Bridge."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "The Right Stuff."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"The Big Chill"; "The Smurfs and the Magic Flute." #2—"Running Hot"; "Angel."

519. **GARDEN CITY—RKO ROOSEVELT FIELD—** 741-4007. #1—"Lassiter." #2—"Terms of Endearment." #3—"Blame It on Rio."

521. **GARDEN CITY PARK—RKO PARK EAST—** 741-8484. Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—Thru Mar. 1: "Fanny & Alexander." Beg. Mar. 2: "Harry & Son." #2—"Lassiter." #3—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Over the Brooklyn Bridge."

524. **HEWLETT—RKO—** 791-6768. Thru Feb. 28: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 29: "Sudden Impact."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Tent.: "Never Cry Wolf." #2—Tent.: "Reckless."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Silkwood." **SOUTH**—"Unfaithfully Yours."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Against All Odds." #2—"The Big Chill." #3—"Footloose."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Mar. 1: "The Big Chill"; "The Man Who Loved Women." Beg. Mar. 2 (tent.): "Yentl." #2—Thru Mar. 2: "Scarface." Beg. Mar. 2 (tent.): "Star 80."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Broadway Danny Rose." #2—"Terms of Endearment." #3—"Tender Mercies." #4—"Fanny & Alexander." #5—"Footloose." #6—"Running Hot."

532. **LONG BEACH—LIDO—** 432-0056. Thru Mar. 1: "Scarface"; "Private School." Beg. Mar. 2: "Reckless"; "Clash of the Titans."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Yentl." #2—"Broadway Danny Rose." #3—"Educating Rita." #4—Thru Mar. 1 (tent.): "Fanny & Alexander." Beg. Mar. 2: "Harry & Son."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Program unavailable.

535. **MALVERNE—TWIN—** 599-6966. #1—"The Big Chill." #2—Thru Mar. 1: "To Be or Not to Be." Beg. Mar. 2 (tent.): "Scarface."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Never Cry Wolf." #2—"Silkwood." #3—"Educating Rita."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Terms of Endearment."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Silkwood."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Right Stuff." #2—"Unfaithfully Yours." #3—"Terms of Endearment." #4—"Lassiter." #5—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Against All Odds." #6—"Footloose." #7—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Harry & Son."

542. MERRICK—GABLES— 546-0734. Thru Mar. 1: "The Big Chill."

543. MERRICK—HOLIDAY PARK— 546-1271. "Silkwood."

544. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Broadway Danny Rose."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Mar. 1: "Scarface." #2—Thru Mar. 1: "Tender Mercies."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Big Chill."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Mar. 1: "Scarface." Beg. Mar. 2: "Gorky Park." #2—"The Big Chill."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "Educating Rita." Beg. Mar. 2: "Against All Odds."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Footloose."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Broadway Danny Rose." #2—"The Big Chill." #3—"The Right Stuff."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Mar. 1: "Scarface." Beg. Mar. 2 (tent.): "Star 80."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Lassiter."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Silkwood." #2—"The Right Stuff."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Dresser." #2—Thru Mar. 1: "That Sinking Feeling." Beg. Mar. 2: "Against All Odds."

561. SYOSSET—SYOSSET— 921-5810. #1—"The Dresser." #2—"Yentl." #3—"Lassiter."

562. SYOSSET—UA CINEMA 150— 364-0700. "Blame It on Rio."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Silkwood." #2—"Unfaithfully Yours." #3—"Blame It on Rio."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Footloose." #2—"Running Hot." #3—"Deathstalker." #4—"Fantasia." #5—"Lassiter." #6—"The Big Chill." #7—"Broadway Danny Rose." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"The Right Stuff."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Broadway Danny Rose." #2—"To Be or Not to Be"; "The Smurfs and the Magic Flute."

571. WANTAGH—RKO— 781-6969. Thru Mar. 1: "Tender Mercies." Beg. Mar. 2: "The Big Chill."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Footloose." #2—Thru Mar. 1: "Lassiter." Beg. Mar. 2: "Against All Odds." #3—"Running Hot."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Mar. 1: "Tender Mercies." #2—Thru Mar. 1: "Swan Lake." Beg. Mar. 2: "Prince Igor."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Fantasia."

602. BABYLON—RKO— 669-0700. #1—"Blame It on Rio." #2—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Against All Odds."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Footloose." #2—"Terms of Endearment." #3—"Running Hot."

604. BAY SHORE—CINEMA— 665-1722. "Unfaithfully Yours."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Broadway Danny Rose." #2—"Lassiter."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Mar. 1: "Scarface." Beg. Mar. 2: "The Big Chill."

612. CENTER MORICHES—CENTER— 878-2100. Thru Mar. 1: "Scarface."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Mar. 1: "The Big Chill."

615. COMMACK—MAYFAIR— 543-0707. Thru Mar. 1: "Testament." Beg. Mar. 2: "The Return of Martin Guerre."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Reckless." #2—"Broadway Danny Rose." #3—"Scarface." #4—"Fantasia." #5—"The Dresser." #6—"Running Hot." #7—"Lassiter." #8—"Terms of Endearment." #9—"Footloose." #10—"The Big Chill."

617. COMMACK—RKO— 499-4545. #1—"Unfaithfully Yours." #2—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Against All Odds."

619. CORAM—CORAM— 698-7200. Thru Mar. 1: "Scarface."

621. CORAM—PINE— 698-6442. #1—"Running Hot." #2—"Yentl."

622. DEER PARK—DEER PARK— 667-2440. "Scarface."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"The Dresser." #2—"Terms of Endearment." #3—"The Right Stuff." #4—"Lassiter." #5—"Footloose."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Fanny & Alexander."

627. EAST SETAUKET—RKO FOX— 473-2400. Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Harry & Son."

628. ELWOOD—ELWOOD— 499-7800. #1—"Footloose." #2—"Terms of Endearment."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Right Stuff." #2—"Never Cry Wolf."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Unfaithfully Yours." #2—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds." #3—"Lassiter." #4—"Broadway Danny Rose."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "The Right Stuff."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Harry & Son."

635. ISLIP—ISLIP— 581-5200. #1—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Against All Odds." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "The Right Stuff." #3—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Harry & Son."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Silkwood."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Mar. 1: "Scarface."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Mar. 1: "Scarface." Beg. Mar. 2: "The Big Chill."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Against All Odds." #2—Thru Mar. 1: "Tender Mercies." #3—Thru Mar. 1: "Running Hot."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Lassiter." **OUTDOOR**—Thru Mar. 1: "Running Hot." Beg. Mar. 2 (tent.): "Star 80."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"The Right Stuff." #2—"Silkwood"; "The Smurfs and the Magic Flute."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Mar. 1: "Scarface." Beg. Mar. 2: "The Big Chill."

645. OAKDALE—OAKDALE— 589-8118. Thru Mar. 1: "Uncommon Valor"; "The Smurfs and the Magic Flute."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Terms of Endearment." #2—"Blame It on Rio." 3#—Thru Mar. 1: "Angel." Beg. Mar. 2: "Over the Brooklyn Bridge."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds." #2—"Running Hot."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Lassiter." **OUTDOOR**—Thru Mar. 1: "The Secret Ninja." Beg. Mar. 2 (tent.): "Running Hot."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Broadway Danny Rose." #2—"Footloose."

653. PORT JEFFERSON—MINI EAST— 928-6555. "The Right Stuff." **WEST**—"Lassiter."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Feb. 28: "The Rescuers"; "Mickey's Christmas Carol." Beg. Feb. 29: "Sudden Impact."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Mar. 1: "Scarface."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Mar. 1: "La Balance." Beg. Mar. 2: "The Riddle of the Sands."

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658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Mar. 1: "Scarface." #2—Thru Mar. 1: "The Right Stuff." #3—Thru Mar. 1: "Tender Mercies."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Mar. 1: "Scarface." #2—Thru Mar. 1: "Running Hot."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Blame It on Rio."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds." #3—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Harry & Son."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Broadway Danny Rose." #2—"Footloose." #3—"Terms of Endearment."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Mar. 1: "The Big Chill." #2—Thru Mar. 1: "Uncommon Valor."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Mar. 1: "Silkwood."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Tent.: "Fanny & Alexander."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Footloose." #2—"The Dresser."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Mar. 1: "Terms of Endearment."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Fantasia." #2—"Running Hot." #3—Thru Mar. 1: "Educating Rita."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son." #2—"Tender Mercies."

707. **HARRISON—SILVER SCREEN—** 835-2961. Mar. 1-4: "Lonely Hearts."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Broadway Danny Rose." #2—"Lassiter." #3—"Terms of Endearment." #4—Thru Mar. 1: "Yentl." Beg. Mar. 2: "Over the Brooklyn Bridge."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Over the Brooklyn Bridge."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son." #2—Thru Mar. 1: "The Big Chill." Beg. Mar. 2: "Against All Odds." #3—"Running Hot." #4—"Lassiter."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Against All Odds."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Running Hot." #2—"Broadway Danny Rose."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Mar. 1: "Scarface"; "Sweet Sixteen." Beg. Mar. 2: "Harry & Son." #2—"Running Hot." #3—"Footloose." #4—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Legend of the Bayou." #5—"Lassiter."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru Mar. 1: "Terms of Endearment."

716. **OSSINING—ARCADIAN—** 941-5200. #1—"Footloose." #2—"Lassiter."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"The Right Stuff." #2—"Silkwood." #3—"To Be or Not to Be." #4—"Unfaithfully Yours"; "The Smurfs and the Magic Flute."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Footloose." #2—"Blame It on Rio." #3—Thru Mar. 1: "Lassiter." #4—Thru Mar. 1: "Terms of Endearment." Beg. Mar. 2: "Against All Odds."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 1: "Scarface."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—Thru Mar. 1: "Never Cry Wolf." #2—Thru Mar. 1: "Terms of Endearment."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Footloose." #2—"Broadway Danny Rose."

723. **SCARSDALE—FINE ARTS—** 723-6699. "The Dresser."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 1: "Scarface." Beg. Mar. 2: "Gorky Park."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Footloose." #2—"Unfaithfully Yours."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Blame It on Rio."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Blame It on Rio." #2—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds."

731. **YONKERS—KENT—** 237-3440. #1—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Scarface." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2 (tent.): "Reckless"; "Hot Dog. . .The Movie."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Broadway Danny Rose." #2—"Unfaithfully Yours." #3—"Terms of Endearment." #4—"Lassiter."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Footloose." #2—"Scarface." #3—"Running Hot"; "The Smurfs and the Magic Flute."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"The Dresser." #2—"Broadway Danny Rose."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Fantasia."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Broadway Danny Rose." #2—"The Dresser." #3—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Against All Odds." #4—Thru Mar. 1: "Reckless." Beg. Mar. 2: "Harry & Son." #5—"Footloose."

746. **NEW CITY—TOWN—** 634-5100. #1—"Broadway Danny Rose." #2—"Terms of Endearment."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Lassiter." #2—"Unfaithfully Yours."

748. **NYACK—CINEMA EAST—** 358-6631. "Blame It on Rio."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Never Cry Wolf."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Silkwood."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Scarface."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Footloose."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Never Cry Wolf." #2—"Unfaithfully Yours."

774. **DANBURY—CINE—** 743-2200. #1—"Broadway Danny Rose." #2—"Terms of Endearment." #3—"Silkwood."

775. **DANBURY—CINEMA—** 748-2923. #1—"The Right Stuff." #2—"Footloose."

777. **DANBURY—PALACE—** 748-7496. #1—"Lassiter." #2—Thru Mar. 1: "Sweet Sixteen." Beg. Mar. 2: "Harry & Son." #3—Thru Mar. 1: "Deathstalker." Beg. Mar. 2: "Against All Odds."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Lassiter." #2—"Never Cry Wolf."

780. **FAIRFIELD—COUNTY—** 334-1411. "The Right Stuff."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Never Cry Wolf." #2—"Unfaithfully Yours."

782. **GREENWICH—PLAZA—** 869-4030. #1—"The Dresser." #2—"Terms of Endearment." #3—"Silkwood."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Harry & Son."

784. **NORWALK—CINEMA—** 838-4504. #1—"Blame It on Rio." #2—Program unavailable.

785. **NORWALK—NORWALK—** 866-3010. "Lassiter."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Feb. 28: "Heat and Dust." Mar. 1-3: "Carmen." Beg. Mar. 4: "Berlin Alexanderplatz"; "The Draughtsman's Contract."

789. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Yentl."

790. **STAMFORD—AVON—** 324-9205. #1—"Lassiter." #2—"Sweet Sixteen."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Footloose." #2—Thru Mar. 1: "Reckless." Beg. Mar. 2: "Harry & Son." #3—Thru Mar. 1: "Angel." Beg. Mar. 2: "Against All Odds."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "Star 80." Beg. Mar. 2: "Over the Brooklyn Bridge."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Broadway Danny Rose." #2—"Lassiter." #3—Thru Mar. 1: "Reckless." Beg. Mar. 2: "Harry & Son."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Footloose." #2—"Broadway Danny Rose." #3—227-9619. "The Dresser." #4—226-6666. Program unavailable.

796. **WESTPORT—POST—** 227-0500. "Terms of Endearment."

798. **WILTON—CINEMA—** 762-5678. "Never Cry Wolf."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Terms of Endearment." #2—"Footloose." #3—"Lassiter"; "The Smurfs and the Magic Flute."

801. **HARRISON—WARNER—** 482-8550. Program unavailable.

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Mar. 1: "Lassiter." #2—Thru Mar. 1: "Yentl." Beg. Mar. 2: "Harry & Son."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Lassiter." #2—"Running Hot." #3—"Reckless." #4—"Deathstalker."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"Fantasia." #3—"Broadway Danny Rose." #4—"Footloose." #5—"The Right Stuff." #6—"Scarface."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 1: "Scarface"; "Smokey and the Bandit Part 3." Beg. Mar. 2: "Reckless"; "Clash of the Titans."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Mar. 1: "Return of the Jedi." Beg. Mar. 2: "Against All Odds."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Terms of Endearment." #2—"Lassiter."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Fantasia."

817. **LIVINGSTON—COLONY—** 992-0800. "Lassiter."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Mar. 1: "Sudden Impact." Beg. Mar. 2: "Against All Odds."

819. **MILLBURN—RKO—** 376-0800. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Over the Brooklyn Bridge."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—Thru Mar. 1: "Scarface." Beg. Mar. 2: "El Norte." #2—"Broadway Danny Rose." #3—"Vertigo."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"The Smurfs and the Magic Flute." #2—"Footloose." #3—"The Right Stuff."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Footloose." #2—Thru Mar. 1: "Never Cry Wolf." #3—Thru Mar. 1: "The Right Stuff." Beg. Mar. 2: "Harry & Son."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"The Dresser." #2—"Blame It on Rio." #3—Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Against All Odds."

828. **VERONA—VERONA—** 239-0880. Thru Mar. 1: "The Big Chill." Beg. Mar. 2: "Harry & Son."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Unfaithfully Yours." #2—"Silkwood." #3—"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Mar. 1: "Scarface."

841. **CRANFORD—RKO—** 276-9120. #1—"The Big Chill." #2—"Footloose."

842. ELIZABETH—ELMORA— 352-3483. Thru Mar. 1: "The Big Chill." Beg. Mar. 2: "Scarface."

846. LINDEN—TWIN— 925-9787. #1—"The Right Stuff." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Harry & Son."

848. ROSELLE PARK—PARK— 245-0358. Thru Mar. 1: "To Be or Not to Be." Beg. Mar. 2: "Sudden Impact."

849. SUMMIT—STRAND— 273-3900. "Never Cry Wolf."

851. UNION—FIVE POINTS— 964-3466. "Lassiter."

852. UNION—LOST PICTURE SHOW— 964-4497. "Footloose."

854. UNION—RKO— 686-4373. #1—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds." #2—"Terms of Endearment."

857. WESTFIELD—RIALTO— 232-1288. #1—"Never Cry Wolf." #2—"Educating Rita." #3—Thru Mar. 1 (tent.): "Fanny & Alexander." Beg. Mar. 2: "Harry & Son."

858. WESTFIELD—TWIN— 654-4720. #1—"Broadway Danny Rose." #2—Thru Mar. 1: "The Right Stuff"; "The Smurfs and the Magic Flute."

Bergen County

860. BERGENFIELD—BERGENFIELD— 385-1600. Thru Mar. 1: "The Big Chill"; "The Smurfs and the Magic Flute."

861. CLOSTER—CLOSTER— 768-8800. "Footloose."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"Footloose." #2—"The Right Stuff." #3—"Broadway Danny Rose." #4—"Running Hot."

863. EMERSON—TOWN— 261-1000. "Broadway Danny Rose."

864. FAIR LAWN—HYWAY— 796-1717. #1—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Legend of the Bayou." #2—"The Big Chill."

866. FAIRVIEW—TWIN— 941-2424. #1—"Never Cry Wolf." #2—"Terms of Endearment."

867. FORT LEE—LINWOOD— 944-6900. #1—"The Big Chill." #2—"Lassiter."

868. FORT LEE—SHARON— 224-0202. "The Dresser."

873. OAKLAND—TWIN— 337-4478. #1—"Lassiter." #2—Thru Mar. 1: "Scarface." Beg. Mar. 2: "Against All Odds."

874. PALISADES PARK—PARK LANE— 944-1086. #1—"Scarface." #2—Thru Mar. 1: "Tender Mercies." Beg. Mar. 2: "Gorky Park."

875. PARAMUS—BERGEN MALL— 845-4449. "The Right Stuff."

876. PARAMUS—CINEMA 35— 845-5070. "Crackers."

877. PARAMUS—DRIVE-IN— 368-1440. Thru Mar. 1: "Scarface." Beg. Mar. 2: "Boarding House."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Footloose." #2—"Terms of Endearment." #3—Thru Mar. 1: "Terms of Endearment." Beg. Mar. 2: "Harry & Son." #4—Thru Mar. 1: "Silkwood." Beg. Mar. 2: "Against All Odds." #5—"Blame It on Rio." #6—"Broadway Danny Rose." #7—"El Norte." #8—"Unfaithfully Yours."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Lassiter." #2—Thru Mar. 1: "Running Hot." Beg. Mar. 2: "Over the Brooklyn Bridge." #3—"Fantasia."

880. RAMSEY—CINEMA— 825-2090. Thru Mar. 1: "Never Cry Wolf." Beg. Mar. 2: "Harry & Son."

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Mar. 1: "Scarface." Beg. Mar. 2: "Gorky Park."

883. RIDGEWOOD—RKO WARNER— 444-1234. #1—"Terms of Endearment." #2—"Against All Odds."

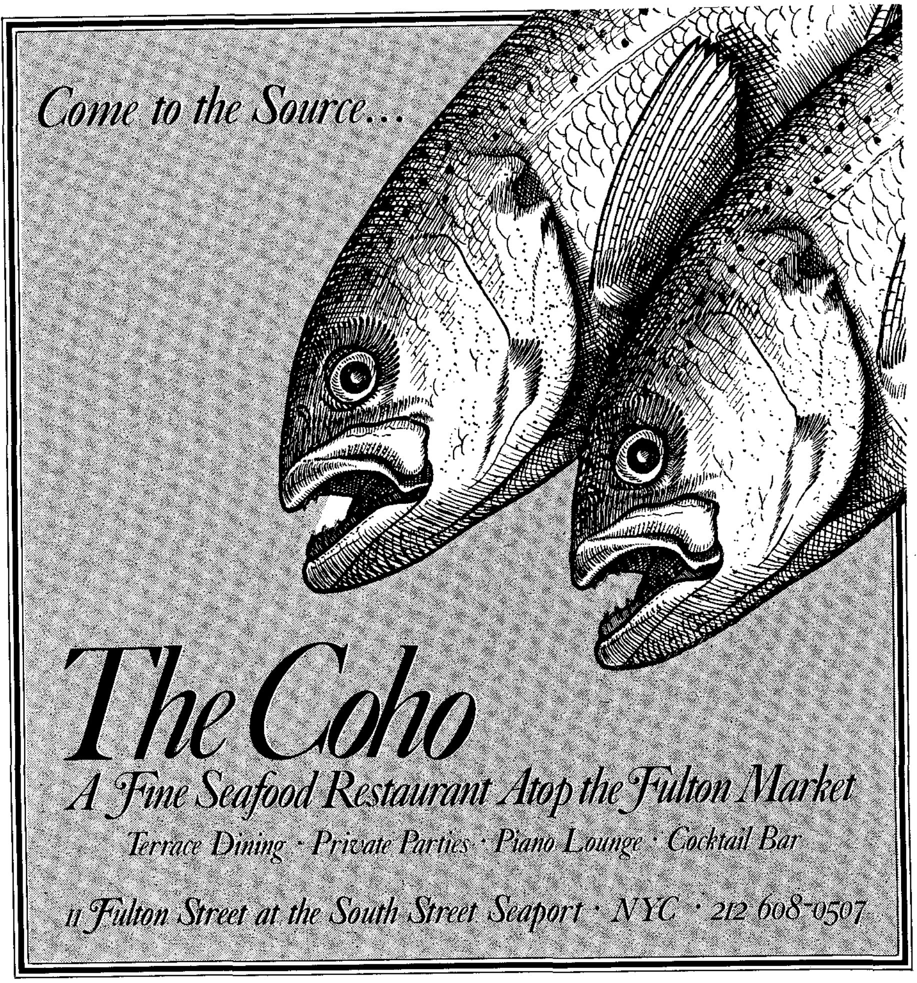
885. RUTHERFORD—WILLIAMS CENTER— 933-3700. #1—Thru Mar. 1: "Scarface." #2—Thru Mar. 1: "Tender Mercies."

886. TEANECK—MOVIE CITY— 836-3334. #1—Thru Mar. 1: "Scarface." #2—Thru Mar. 1: "To Be or Not to Be"; "The Smurfs and the Magic Flute." #3—Thru Mar. 1: "Angel."

887. TENAFLY—BERGEN— 567-0004. Thru Mar. 1: "Yentl."

888. WASHINGTON TOWNSHIP—CINEMA— 666-2221. "The Right Stuff."

889. WESTWOOD—PASCACK— 664-3200. "Lassiter."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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) Reviewed in this issue. R. 234, 303, 401, 412, 447, 500, 521, 529, 541, 550, 559, 573, 602, 617, 632, 635, 640, 649, 663, 710, 711, 719, 730, 745, 777, 791, 810, 818, 827, 854, 873, 878, 883

AMERICAN DREAMS—(58m., '83) An oblique narrative compiling evidence in answer to the question, "What makes America run?" Dir. James Benning. 2

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. 62

ANDROID—(1hr. 21m., '84) Mild little science-fiction movie about a bashful, tongue-tied, sex-starved android living on a remote space station. Three escaped convicts come aboard, including one woman, and Max 404 (as he's called) falls in love with her and entertains ideas of escaping to planet Earth. With Klaus Kinski, rolling his eyes less frequently than usual, as a mad scientist trying to create the perfect female android companion, and Don Opper, who worked on the screenplay, as the android. Dir. Aaron Lipstadt. PG. 6

BACKSTAGE AT THE KIROV—(1hr. 18m., '84) In Russian, Eng. voice-overs and subtitles. An unprecedented look backstage at the Kirov Ballet, the 200-year-old Leningrad company that launched the careers of Nijinsky, Balanchine, Baryshnikov and other world-renowned talents. With Altynai Assylmuratova. Dir. Derek Hart. 44

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. 86

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. 38, 72, 403, 442, 518, 529, 530, 535, 542, 548, 549, 554, 567, 571, 609, 613, 616, 639, 644, 666, 710, 828, 841, 842, 860, 864, 867

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daugther (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. 22, 32, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 648, 662, 719, 728, 730, 748, 784, 827, 878

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. 16, 24, 71, 93, 109, 113, 114, 118, 202, 206, 210, 211, 212, 307, 407, 408, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 606, 616, 632, 651, 663, 664, 708, 711, 713, 722, 732, 735, 745, 746, 774, 792, 793, 795, 807, 819, 821, 858, 862, 863, 878

★ **BURROUGHS**—(1hr. 26m., '84) A vivacious and scary documentary portrait of William S. Burroughs, author of *Naked Lunch, Nova Express,* and many other books. Burroughs, the rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, and father to the Beats, cultivates an ironically formal and elegant manner—white shirt, tie, immaculately tailored suit, and smallish hat. His masklike cool makes him the farthest-out hipster of all, and at the age of 70 he's discovered a new audience for his work—the kids at punk clubs who listen raptly to his most hilariously paranoid passages. Surely Burroughs's strength is linked to his love of performing, which is given ample representation here. The director, Howard Brookner, gives us a feeling for the shape of Burroughs's life, the nature of his work, his influence on other writers and friends. In a chilling moment, Burroughs recounts how, in 1957, he killed his wife in a "shooting accident," an act which, Allen Ginsberg tells us, freed Burroughs to write. In a roundabout way, the movie is a celebration of murder as creativity. 5

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. 90, 788

COMPLEAT BEATLES, THE—(2hrs., '84) A nostalgic documentary portrait of the enormously popular rock group, including footage from interviews, newsreels, press conferences, and performances. Dir. Patrick Montgomery. 50

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. 56

CRACKERS—(1hr. 32m., '84) In this comic caper loosely based on the 1956 Italian film, *Big Deal on Madonna Street,* a group of unemployed friends in San Francisco's Mission District set out to rob a pawnbroker's safe. With Donald Sutherland, Sean Penn, Wallace Shawn, Tasia Valenza, Jack Warden, Professor Irwin Corey. Dir. Louis Malle. PG. 60, 876

DEAR MAESTRO—(1hr. 39m., '84) In Italian, Eng. subtitles. A comedy about the efforts of the small Italian town of Chieti to promote tourism by reorganizing its orchestra. With Michele Placido and Giuliana de Sio. Dir. Luciano Odorisio. 86

DEMONS IN THE GARDEN—(1hr. 40m., '84) In Spanish, Eng. subtitles. Erotic entanglements and corrupt ways in a family of post-War Spain seen through the eyes of a small boy. With Angela Molina, Ana Belén. Dir. Manuel Gutiérrez Aragón. R. 86

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. 16, 62, 90, 118, 210, 236, 416, 422, 559, 561, 616, 625, 700, 723, 735, 745, 782, 795, 827, 868

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Guitierrez and David Villalpando. R. **76, 92, 821, 878**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 211, 234, 402, 523, 531, 533, 626, 668, 857**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **24, 33, 80, 104, 111, 118, 205, 210, 223, 237, 300, 304, 407, 408, 411, 422, 426, 450, 501, 529, 531, 541, 552, 567, 573, 603, 616, 625, 628, 651, 664, 700, 714, 716, 719, 722, 727, 733, 745, 758, 775, 791, 795, 800, 807, 822, 825, 841, 852, 861, 862, 878**

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. **32, 97, 503, 549, 724, 874, 882**

HARRY & SON—(1hr. 58m., '84) The story of a hard hat father, his idealistic son, and the difficulties of their relationship. With Paul Newman, Robby Benson, Joanne Woodward, Ellen Barkin, Judith Ivey. Dir. Newman. PG. **41, 72, 92, 206, 233, 305, 401, 403, 412, 418, 422, 428, 447, 523, 533, 541, 551, 627, 634, 635, 663, 705, 710, 714, 745, 777, 783, 791, 793, 803, 825, 828, 846, 857, 878, 880**

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. **21, 32, 58, 83, 92, 100, 109, 111, 118, 201, 206, 234, 237, 305, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 557, 561, 567, 573, 606, 616, 625, 632, 642, 650, 653, 708, 710, 714, 716, 719, 732, 747, 777, 779, 785, 790, 793, 800, 803, 806, 811, 817, 851, 867, 873, 879, 889**

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. **61**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **38, 78, 97, 205, 235, 300, 403, 420, 526, 536, 541, 602, 617, 629, 640, 663, 709, 721, 752, 773, 779, 781, 798, 825, 827, 849, 857, 866, 880**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **73**

OVER THE BROOKLYN BRIDGE—(1hr. 48m., '84) The owner of a Brooklyn lunch counter must marry a woman he doesn't love in order to get financial backing for a Manhattan restaurant. With Elliott Gould, Margaux Hemingway, Sid Caesar, Burt Young, Shelley Winters, Carol Kane. Dir. Menahem Golan. R. **14, 37, 70, 83, 225, 235, 306, 403, 423, 512, 523, 648, 708, 709, 792, 819, 879**

RECKLESS—(1hr. 30m., '84) Newcomer Aidan Quinn, a fluffy-haired rebel on a motorcycle, is the alienated boy, Daryl Hannah the bored rich girl he makes love to in this volatile, lurid, unconvincing youth movie. The young writer, Chris Columbus, and the young director, James Foley, rather brazenly rip off the James Dean and Marlon Brando myths of thirty years ago. Speaking pure fifties-Hollywood troubled-youth jargon, Quinn doesn't sound anything like a contemporary teenager. Much violence, motorcycle-riding, and bizarrely-lit sex. (See the movie if the two stars appeal to you.) Shot in an incongruously glamorous style by German cinematographer Michael Ballhaus. R. **24, 306, 423, 526, 532, 616, 731, 745, 791, 793, 806, 809**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **14, 51, 70**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **7, 36, 58, 92, 114, 118, 201, 206, 213, 225, 300, 401, 403, 412, 418, 422, 427, 512, 517, 541, 551, 554, 558, 567, 625, 629, 633, 635, 643, 653, 658, 705, 710, 711, 714, 717, 731, 775, 780, 789, 807, 822, 825, 846, 858, 862, 875, 888**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **11, 30, 82, 99, 103, 105, 118, 213, 228, 231, 233, 416, 436, 438, 443, 447, 451, 503, 530, 532, 535, 547, 549, 555, 567, 609, 612, 616, 619, 622, 638, 639, 644, 655, 658, 660, 714, 720, 724, 731, 733, 755, 807, 809, 821, 840, 842, 873, 874, 877, 882, 885, 886**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 109, 201, 212, 234, 303, 403, 412, 414, 420, 521, 528, 536, 540, 543, 558, 566, 632, 635, 637, 643, 649, 663, 667, 717, 730, 754, 774, 782, 783, 830, 854, 878**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **20, 85, 97, 531, 547, 571, 574, 640, 658, 705, 874, 885**

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 31, 60, 104, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 721, 732, 746, 751, 774, 778, 782, 796, 800, 807, 811, 830, 854, 866, 878, 883**

THAT SINKING FEELING—(1hr. 22m., '79) The rainy blues in Glasgow; red-faced, chinless teenagers sitting around grousing; a mad scheme to make it rich by stealing a load of steel sinks—Bill Forsyth's first film is whimsical and sweet, without much evidence of the genius that would later flower in *Local Hero*. PG. **86, 559**

THIS IS SPINAL TAP—(1hr. 22m., '84) A satire of rock music documentaries, following the allegedly final concert tour of a British heavy metal band named Spinal Tap. With June Chadwick, Tony Hendra, Bruno Kirby, R.J. Parnell, David Kaff. Dir. Rob Reiner. R. **14, 51, 92**

UNAPPROACHABLE, THE—(1hr. 32m., '82) An aging film star living in the outskirts of Berlin becomes involved with a young man, à la *Sunset Boulevard*. With Leslie Caron. Dir. Krzysztof Zanussi. **3**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **37, 48, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 727, 732, 747, 773, 781, 830, 878**

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" softcore pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute (Mathieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. **55**

★ **YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **14, 35, 46, 83, 92, 225, 236, 407, 414, 530, 533, 561, 621, 708, 756, 789, 803, 887**

Revivals

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **13**

BEDAZZLED—(1hr. 47m., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. **95**

BUDDY HOLLY STORY, THE—(1hr. 53m., '78) This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer-composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Dir. Steve Rash. **96**

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **39**

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **2**

FANTASIA—(1hr. 56m., '40) An ample serving of great music masterpieces, joyously and lovingly (if misguidedly) trashed. Works of Beethoven, Tchaikovsky, Dukas, Stravinsky, Schubert and Mussorgsky, rearranged and accompanied by imaginative Walt Disney animations. G. **45, 118, 201, 225, 308, 418, 512, 567, 601, 616, 702, 744, 807, 813, 879**

JANE EYRE—(1hr. 36m., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine and Peggy Ann Garner. Dir. Robert Stevenson. **96**

OVER THE EDGE—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract directed by Jonathan Kaplan. Set in a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TV's, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time, who casually, without shame or fear, begin to vandalize the school and houses. With Michael Kramer and Matt Dillon. **39**

PÉPÉ LE MOKO—(1hr. 15m., '37) In French, Eng. subtitles. Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful Parisian who tempts him to a dangerous freedom. Highly atmospheric, and highly recommended. **10**

RULES OF THE GAME—(1hr. 45m., '38) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **10**

SEVEN SAMURAI, THE—(3hrs. 28m., '54) In Japanese, Eng. subtitles. Released for the first time in its original, uncut length. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **96**

TO BE OR NOT TO BE (1942)—(1hr. 39m.) Ernst Lubitsch's satire, made when Nazis could still be figures of fun. Jack Benny is miscast, to say the least, as a Shakespearean actor in a Polish troupe, and the script is not up to those of Lubitsch's other movies, but the film is well worth seeing for a number of witty moments and for Carole Lombard's manic performance. **5**

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window*, but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. **57, 88, 821**

ZERO FOR CONDUCT—(40m., '33) A short, satirical, fascinating, and highly influential film set at a boys' boarding school, presenting an adult's world as seen through a child's eyes. It is, with *L'Age d'Or*, one of the two great classics of anarchist filmmaking. Dir. Jean Vigo. **2**

THEATER

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Broadway

Previews and Openings

Monday, February 27

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, and Paul Sparer; directed by Theodore Mann. With Scott Burkholder, Benjamin Hendrickson, Dick Latessa, Frances McDormand and Luke Sickle. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. Previews now prior to a 3/8 opening. Tickets for previews are $21, except for Sat. which are $24. Thereafter, all tickets are $27, and $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BABALOONEY—Musical revue by the Practical Theatre Company of Evanston, Ill.; directed by Brad Hall, with a cast of five. (Paul Barrosse, Jamie Baron, Rush Pearson, and Bekka Eaton). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $10-$12. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Christopher Walken; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/11. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

CLEAN SWEEP—Joel Gross's comedy about the real world of a rich young soap-opera writer, his Costa Rican cleaning girl, his flamboyant ex-wife, and his philandering brother; directed by Brian Hurley. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; thru 3/18. **Perry St. Theater,** 31 Perry St. (279-4200).

DANUBE—Maria Irene Fornes's play about an American in his mid-20s and his relationships with a group of middle Europeans; featuring Richard Sale, Kate Collins, Tom Kopache, and Sam Grey. From 2/29. Call theater for details. **American Place Theater,** 111 W. 46th (246-3730).

FABLES FOR FRIENDS—Mark O'Donnell's play which challenges friendships as one goes from childhood to adulthood; with Laura Hughes, Paul McCrane, Tim Daly, Deborah Coles; directed by Douglas Hughes. Tues.-Fri. at 8 (Sat. at 7 & 10, Sun. at 3 & 7). **Playwrights Horizons,** 416 W. 42nd St (279-4200).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18. **Public/Newman,** 425 Lafayette St. (598-7150).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

FUGUE—Rona Munro's play about a young woman caught between childhood and the realities of the adult world, directed by Richard E. Rehse; with Angelynn Bruno, Caroline Aaron, Janet Giangrasse. Thurs.-Sun. at 8; $6; 3/1-4 & 3/8-11. **Raft Theater,** 432 W. 42nd (581-3137).

A HATFUL OF RAIN—A revival of Michael V. Gazzo's play about a heroin addict and his family; directed by Arnold Mungioli. Thurs.-Sat. at 8, Sun. at 3 & 7; $6; 3/1-4. **South Street Theater,** 424 W. 42nd (279-4200).

HEY, MA. . .KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $21-$25. **Promenade,** Bdway at 76th (580-1313).

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 3/4. **Public/Anspacher,** 425 Lafayette St. (598-7150).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'-Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/18. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

O.K.—Sheila Macrae stars in Isaac Chocron's love triangle which explores the relationship of two women and a younger man; directed by Alba Oms. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7; from 2/29. **47th St. Plyhse,** 304 W. 47th (354-1293).

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/4. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *A Nut;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20; opens 2/23. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMAS REPERTORY—*Sing Me Sunshine,* a musical by Johnny Brandon & Robert Richardson, based on *Peg O' My Heart* (by J. Hartley Manners). Thurs.-Sun.; thru 3/4. **Theater,** 1 E. 104th (369-8000).

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *It's Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

AMERICAN THEATER OF ACTORS—Henderson Forsythe stars in James Jennings's play, *My Father's House,* about the return home to a Kansas farmhouse of a youth absent for five years; directed by Ed Setrakian. Tues.-Sun. at 8, Sat. & Sun. at 3; $10. **Theater,** 314 W. 54th (581-3044).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—Timothy Mason's *Levitation,* about a youth's return to his midwest home to resolve his feelings about commitment, separation, and death; directed by B. Rodney Marriott. With Helen Stenborg, Lenka Peterson, Eric Schiff, Ben Siegler, Trish Hawkins, Matthew Lewis, Bruce McCarty, Adam Davidson, and Michael Higgins. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20-$22.50; thru 3/11. **Theater,** 99 Seventh Ave. So. (924-7100).

THE CLASSIC THEATER—Euripides' *Helen,* the drama that inspired R. Strauss's opera *Die Aegyptische Helene;* directed by Douglas Tow. Thurs.-Sun. at 8; $6; thru 3/11. **Theater,** 114 W. 14th (242-3900).

EQUITY LIBRARY THEATRE—A revival of *Up in Central Park;* music by Sigmund Romberg, book and lyrics by Herbert and Dorothy Fields, all about the comeuppance of Boss Tweed by the New York Times. Tues.-Sun. at 8, Sat. and Sun. at 2:30; 3/8-4/1. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 3/1. Shakespeare's *King John,* about a weak and treacherous king; thru 3/4. Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Revival of Harold Pinter's *The Homecoming,* starring Joe Silver, Mark Arnott, and Cheryl McFadden; directed by Anthony McKay. It's a sinister comedy about a family of men living in an old and seedy North London house in the 60s. Tues.-Thurs. at 8, Sat. at 8, Sun. at 2 & 7; $14. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Jean Cocteau's *The Holy Terrors,* set in Paris in the 1920s, tells of an orphaned brother and sister who create a potent world of games; directed by David M. Kronick. Wed.-Sun. at 7; Sun. mats. at 2:30; $8; 3/1-18. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn and Burgess Meredith in Israel Horovitz's *Park Your Car in Harvard Yard,* about a crusty Yankee in Gloucester, and his new companion; directed by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; 2/28-4/1. **Downstage:** Stephen McHattie in Franz Xavier Kroetz's *Mensch Meier,* story of a blue collar couple and their fifteen-year-old son and their everyday lives; directed by Jacques Levy. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $22-$24; thru 3/18. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate in repertory with *Rain,* by John Colton and Clemence Randolph. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NUESTRO TEATRO—Egon Wolff's Flores de Papel. Sat. at 8, Sun. at 3; $8. **St. John's,** 224 Waverly Pl. (675-6742).

NEW GREEK PLAY FESTIVAL—Contemporary Greek plays seen for the first time in translation. Tues.-Sat. at 8, Sun. at 3, Sat. at 2; $10; thru 3/4. **Westbeth,** 151 Bank St. (541-6065).

PAN ASIAN REPERTORY—*The Face Box,* a ghost story by Wakako Yamauchi in which two Japanese American women come together to face a dark secret. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; 2/29-3/25. **Theater II,** 120 W. 28th, 2nd floor (255-7293).

PLAYWRIGHTS HORIZONS—Mark O'Donnell's comedy, *Fables for Friends,* depicts a friendship from childhood to middle age; directed by Douglas Hughes. Call theater for specifics. **Studio Theater,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru Feb. & March. 3/1-4, La Compañia de Teatro Clasico, from Madrid, plays Lopo de Vega's comedy, *El Perro del Hortelano.* **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; thru 2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

ALL SHE CARES ABOUT IS THE YANKEES—John Ford Noonan's comedy about a woman suffering from agoraphobia and her way of dealing with it; directed by Gary Swanson. Fri. at 8, Sat. at 7 & 10, Sun. at 2; $8. **American Kaleidoscope,** 5 W. 63rd (724-3080).

ARIANO—Richard Vincent Irizarry's tale of a Puerto Rican family in New York, starring Wanda De Jesus, and directed by George C. Wolfe. Thurs.-Mon. at 8; thru 3/4. **Village Performers,** 98A Third Ave. (505-6601).

BALL—Musical set at an embassy ball before the beginning of WWI; by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

BEACH PLAY—Berilla Kerr's three one-acters: *Quarreling with God, Women on Stone,* and *Frisbee;* directed by Charles Maryan. Sat. & Mon. at 8, Sun. at 3 & 7; $6; thru 3/5. **Main St. Theater,** 548 Main St., Roosevelt Island (644-0126).

THE BEAUTIFUL LASALLES—Michael Dinwiddie's play about two aged black sisters (formerly a concert dance act), and their feud with a 90-year-old blues singer; directed by Hillary Wyler. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 5; $8. Cherubs Guild production. **Wonderhorse,** 83 E. 4th St. (533-5888).

BIRDSONG—One-acter by James Saunders about two male birds in a cage, and a female bird visitor; directed by Sara Lazarus. Mon.-Fri. at 12:15 (bring your lunch). FREE. Thru 3/2. **Quaigh Lunchtime Theater,** 108 W. 43rd (221-9088).

BROKEN EGGS—Eduardo Machado's third play in his *Floating Islands Trilogy* concerns a Cuban family's descendants today in Southern California; directed by James Hammerstein. Tues.-Sat. at 8, Sun. at 2 & 7; $10. **Ensemble Studio Theater,** 549 W. 52nd (247-4982).

THE CAGE—Rick Cluchey's prison drama, written and produced behind prison walls; directed by Larry Attile. Wed.-Sat. at 8, Sun. at 2:30; thru 3/9. **Neighborhood Group,** 420 W. 42nd (279-4200).

CIRCUS GOTHIC—Jana Robbins stars in a musical about circus life on the Canadian backwoods circuit; book and lyrics by Ian Kudelka, music by Marsha Coffey; directed by Alex Dmitriev. Tues.-Sat. at 8, Sun. at 3 & 7; $10; from 3/1. **Douglas Fairbanks/upstairs,** 432 W. 42 (279-4200).

DOUBLE BILL—Nicholas Divone, James Tomkins, Garance Wimmer, Vincent Niemann in Oscar Wilde's *The Critic as Artist,* and George Bernard Shaw's *The Dark Lady of the Sonnets;* directed by Fred Fondren. Thurs.-Sat. at 8; Sun. at 2; $5; thru 3/11. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE BILL—James Matt's *The Best Offer You Can't Refuse* and Robert Patrick's *Cleaning House.* 3/1-3; $6. **Divine Theater,** 50 E. 7th St. (477-0667).

EQUINOX—Mario Diament's play, directed by Moni Yakim, which is a comedy portraying the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12; from 3/7. **INTAR,** 420 W. 42nd (695-6135).

FISHING—Michael Weller's comedy about his *Moonchildren* coping in an adult world; directed by Larry Kirchgaessner. Thurs.-Sat. at 8:30, Sun. at 3; $6; thru 3/4. **Pegasus Theater,** 147 W. 24th (695-5342).

FLESH, FLASH & FRANK HARRIS—Paul Stephen Lim's drama based on the life of Frank Harris; directed by Judith Joseph. Sun. at 3 & 7:30; Wed., Thurs., Fri., Sat. & Mon. at 8; $10, $12. **Shelter West,** upstairs, 189 Second Ave. (673-6341).

FRANKENSTEIN, THE BROADWAY VERSION—Live performers viewed from a circus tent inside an art gallery—three actors portray twelve characters against a backdrop of slides and paintings. Play combines rear projection and old-fashioned fog. Wed.-Sun. at 10; $6; 2/29-3/25. **Jim Diaz Gallery,** 242 W. 16th St. (620-9093).

FREEDOM DAYS—Steve Friedman's saga of the Civil Rights movement; directed by Denny Partridge; with Bruce Butler, Joan Rosenfels, Steve Friedman, and Peggy Pettitt. Thurs.-Sat. at 8, Sun. at 3; $5 & $8; thru 2/29. **Washington Square Church,** 135 West Fourth St. (664-8933).

HACKERS—Michael Eisenberg's play about the world of computers and the people who program them; directed by Jerry Heymann. Wed.-Sat. at 8, Sun. at 3; $8; 3/2-4/1. A Manhattan Punch Line production. **Lion Theater,** 422 W. 42nd (279-4200).

A HELL OF A TOWN—John Monteith and Joanna Gleason star in a two-character comedy, by Monte Merrick, about a Madison Ave. advertising honcho and his wife, a book publisher, who discover one morning that they are the only people left in the city. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; from 3/6. **Westside Arts,** upstairs at 407 W. 43rd (541-8394).

HOORAY FOR WHAT—A musical comedy of 1937; music by Harold Arlen; lyrics by E.Y. Harburg; book by Howard Lindsay and Russel Crouse; directed by Barbara Vann. Fri. & Sat. at 8, Sun. at 3: $6-$8; 3/2-4 & 3/9-11. **Medicine Show Theater,** 6 W. 18th (255-4991).

IT'S HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

IN THE WAITING PLACE—Edward Portnoy's play about children abandoned by their parents—four children with the same mother, but each a different father; directed by Keith Greer. Tues. & Wed. at 7:30, Sat. at 5; $6. **13th St. Theater,** 50 W. 13th (675-6677).

JUDY: A GARLAND OF SONGS—A musical revue tracing her career. Thurs.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 4: $8: 3/1-4 & 3/8-11. **All Souls Fellowship Hall,** Lexington at 80th (535-3356).

THE KENNEDY PLAY—Karyn Traut's play which examines some romantic notions about the young presidential couple; directed by Peter Hardy. Wed.-Sat. at 8; $6. **The Cubiculo,** 414 W. 51st (265-2138).

THE LAST OF HITLER—Joan Schenkar's play features a post-war Adolf Hitler and Eva Braun trapped in a Jewish retirement community in Florida. Thurs.-Sun. at 8; $4; 3/1-30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE LOWER DEPTHS—A revival of Gorki's 1902 play; directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; 2/29-3/18. **TOMI,** 23 W. 73rd (755-5120).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MISS LIZZIE—Luigia Miller's play about the life of novelist Edward Dahlberg and his mother—a lady barber—set in Kansas City and spanning 40 years; directed by Clark Piper. Wed.-Sat. at 8; $6; 2/29-3/10. **Baldwin Theater,** 160 W. 74th (799-8190).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

THE OTHER SHORE—Jose Lopez Rubio's play about four people who glimpse reality before reaching "the other shore;" directed by Walter Bobbie; with J. Kenneth Campbell, Donna Healy, and Johanna Leister. Tues.-Sat. at 8, Sat. & Sun. at 3; $8; thru 3/11. **Writers Theater,** 133 Second Ave. (777-7005).

ROCKAWAY BOULEVARD—David Pendleton, Yahee, Frank Piazza, and Everett Ensley in Richard Vetere's drama about a black couple adrift in urban decay; directed by Rudolph Marinelli. Thurs.-Sat. at 8; $6; 3/1-17. **PSW Studio,** 243 W. 55th, third floor (246-0284).

ROMANTIC ARRANGEMENTS—Alan M. Brown's play, with Linda Cook and Jeff Etjen as a couple in Northern California who are bravely attempting to save a failing 11-year marriage; directed by Morgan Sloane. Free! 3/3 at 8, 3/4 at 8. **Theatre Off Park,** 28 E. 35th (869-9266). Also, 2/27-29 at 4 at the **Lincoln Center Library.**

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

A SHTICK IS BORN—A two-person, 37-character musical revue, starring Sherry Nehmer and Daniel Harris. Wed. at 8:30, Fri. at 10; $5; thru 3/16. **The Dive,** 257 W. 29th (695-4516).

SELMA—A musical tribute to Dr. Martin Luther King, Jr. with book, music, and lyrics by Tommy Butler, featuring Tommy Butler and Rita Graham; directed by Cliff Roquemore. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 3/4. **Henry St. Playhouse,** 466 Grand St. (598-0400).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SHADOW MAN—Michael Wright's play about a teenager's belated homecoming, starring Keith Reddin; directed by Mary Robinson. Call theater for specifics. $8. **Vineyard,** 309 E. 26th St. (683-0696).

SPLIT SECOND—Dennis McIntyre's drama about the encounter of a black cop with a white petty criminal in a desolate area of the city; directed by Samuel Barton. Wed.-Sun. at 8; $6; thru 3/11. **Intar Stage Two,** 508 W. 53rd (387-1089).

TEA—Jess Lowen's play about the battle of the sexes, waged over teacups; with James Valis and Randi Klein; directed by Jerry Campbell. Wed. & Thurs. at 8:30; $5; from 3/7. **Shandol,** 137 W. 22nd (869-3981).

THREE ONE-ACT JEWISH-AMERICAN PLAYS—A serio-comic series by Janet Schechter and Murray Lichtman: Affidavit, Air Conditioner, and A Family Circle; directed by John Margulis. Wed.-Sat. at 8; $5; 2/29-3/24. **Sargent Theater,** 314 W. 54th (581-3044).

VARIATIONS—Play about a runaway, sheltered by an aging prostitute; written and directed by Nomi Rubel. 2/22 & 23 at 7:30; $6, $8. **John Jay College, 444 W.** 56th (874-6297).

VOWS—Two new one-act plays: *Bottom of the Fourth,* written and directed by David M. Mead, and *Access,* written and directed by Christopher Lamb, both presented by the New York Actors' Ensemble. Fri.-Sat. at 8, Sun. at 7:30; $5; thru 3/25. **Courtyard Playhouse,** 39 Grove (620-7110).

WHEN DID YOU LAST SEE MY MOTHER?—Christopher Hampton's account of a youth's struggle with his homosexual identity; directed by Jane Stanton. Thurs., Fri. at 8, Sun. at 7, Sat. at 7 & 10; thru 3/11. **New Vic,** 219 Second Ave. (724-5046).

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADAMI—Classical myths, history between realist and abstract imagery, thru 3/10. delRe, 41 E.57th (688-1843).

JEAN PAUL AGOSTI—Watercolors of wooded landscapes, thru 3/17. Iolas-Jackson, 52 E. 57th (755-6778).

ANSELMO—Large sculptural pieces of granite, thru 3/9. Goodman, 24 W. 57th (977-7160).

ALLEN BLAGDEN—Landscapes and still lifes in oil, watercolor, pencil, thru 3/3. Kennedy, 40 W. 57th (541-9600).

ERNEST BRIGGS—Recent paintings, thru 3/3. Gruenebaum, 38 E. 57th (838-8245).

BERNARD CHAET—Rockport landscapes and still lifes in paint and watercolors, thru 3/3. Pearl, 38 E.57th (838-6310).

JACK CHEVALIER—Intricately painted and carved mahogany planks fitted into rectangular shapes, thru 3/3. Adler, 37 W.57th (980-9696).

GREGORIO CUARTAS—Peaceful, solemn landscapes and still life, thru 3/3. Heidenberg, 50 W.57th (586-3808).

PETER DEAN—Recent paintings, thru 3/10. Galleri Bellman, 41 E.57th (486-7944).

BURGOYNE DILLER—Constructivist drawings, 1945-1964, thru 3/3. Emmerich, 41 E. 57th (752-0124).

JIM DINE—Paintings and cast bronze sculptures, thru 3/17. Pace, 32 E. 57th (421-3292).

ALVARO GUEVARA (1894-1951)—Society situations from 1916 by this Chilean who lived and worked in London and Paris, thru 3/8. Kornblee, 20 W.57th (586-1178).

ALAN GUSSOW/CHARLES BURCHFIELD—"Objects of Power," three dimensional, non-figurative works/Selected works. 3/3-28. Deutsch, 20 W. 57th (765-4722).

DIETER HACKER—Expressionistic paintings with immense figures, buildings, thru 3/3. Marlborough, 40 W. 57th (541-4900).

RICHARD HUNT—Welded steel and bronze sculptures, 3/3-4/5. Dintenfass, 50 W. 57th (541-2268).

DON KUNKEL—Paper constructions, thru 3/21. Prats, 29 W. 57th (486-6770).

PAT LASCH— "Work from Rome," 3/1-31. Markel, 50 W. 57th (581-1909).

ETHEL MAGAFAN—Light and color in the Western mountains, thru 3/3. Midtown, 11 E.57th (758-1900).

JAMES MCGARRELL—Large multiple self-portrait, figures in Italianate landscapes, thru 3/2. Frumkin, 50 W.57th (757-6655).

RICHARD MERKIN—Jazz notables in telling situations, thru 3/1. Dintenfass, 50 W.57th (581-2268).

EUGENE MIHAESCO—Illustrations, thru 4/7. St. Etienne, 24 W. 57th (245-6734).

DENNIS NECHVATAL/DAISY CRADDOCK—Paintings by both. Thru 3/3. Siegel, 24 W. 57th (586-0605).

MARSHA PELS—Bronzes, thru 3/3. Oscarsson Hood, 41 W.57th (750-8640).

ARCHIE RAND—Abstraction and figuration in mural-sized paintings, 3/3-28. De Nagy, 29 W. 57th (421-3780).

JUDY RIFKA—Large scale expressionistic paintings with architectural themes, thru 3/24. Alexander, 20 W. 57th (757-3721).

ROBERT RYMAN—New abstractions, thru 3/16. Maeght Lelong, 9 W.57th (371-9077).

BARBARA SANDLER—Symbolic paintings exploring isolation, loneliness and interaction of individuals, 3/1-29. Segal, 63 E. 57th (486-2297).

MICHEL SAUER/KENJI FUJITA/DOUG SANDERSON—Wall constructions and drawings/Wall constructions/Oil paintings. Thru 3/3. Tilton, 24 W. 57th (247-7480).

DON SHIELDS—Personal landscapes, narratives in bold color and scrubbed oils, thru 3/3. Haber Theodore, 24 W.57th (541-9393).

DONALD SULTAN—New paintings, thru 3/3. BlumHelman, 20 W.57th (245-2888).

JORGEN WARING—Paintings and collages, 2/28-3/24. Arras, 29 W. 57th (421-1177).

JANE WILSON—Large-scale landscapes and intimate studio still lifes in oil, thru 3/7. Fischbach, 29 W. 57th (759-2345).

MANOUCHER YEKTAI—Representational paintings, 3/2-31. Rosenberg, 20 W. 57th (757-2700).

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Recent large paintings, thru 3/17. Lefebre, 47 E.77th (744-3384).

BRYSON BURROUGHS—Paintings with historical, biblical, and mythological themes, thru 3/17. Hirschl & Adler, 21 E. 70th (535-8810).

FEDERICO CASTELLON—Surreal rendering of dreams, 1930's, thru 3/1. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

JOHN CHAMBERLAIN—New sculpture, thru 3/31. Fourcade, 36 E. 75th (535-3980).

ROBERT COTTINGHAM—Realist urban storefronts and facades in works on paper, thru 3/23. Coe Kerr, 49 E.82nd (628-1340).

DANIEL DALLMAN—Landscape and figure paintings, 3/3-28. Schoelkopf, 825 Madison (879-4683).

RACKSTRAW DOWNES—Panoramic views of Manhattan and Maine, thru 3/10. Hirschl & Adler, 851 Madison (744-6700).

HERBERT FERBER—"Semaphore Series"—recent sculpture, thru 3/8. Knoedler, 19 E. 70th (794-0550).

PAT KECK—Carved and painted wooden sculpture, 3/3-31. Martina Hamilton, 19 E. 71st (744-8976).

LEON KROLL—Still lifes and landscapes, 3/3-24. ACA, 21 E. 67th (628-2440).

KUNIYOSHI—"Master of the Samurai Print," 3/1-4/7. Ronin, 605 Madison (688-0188).

ROBERT LAHOTAN—Paintings, thru 3/3. Kraushaar, 724 Fifth (307-5730).

MICHAEL LANGENSTEIN—Postcard collages, all 4 x 6 inches, 3/3-31. Davis & Langdale, 746 Madison (861-2811).

FERNAND LEGER—Paintings, gouaches, and watercolors, 1926-1955, thru 3/31. Perls, 1015 Madison (472-3200).

ROY LICHTENSTEIN—"Painting" Series—a suite of eight mixed-media prints, thru 3/3. Castelli Graphics, 4 E. 77th (288-3202).

SUE MILLER/RICHARD SHEEHAN—Paintings of mysterious rural scenes/Landscape paintings. 3/3-30. Stone, 48 E. 86th (988-6870).

VICTOR MIRA—Spanish expressionism, thru 3/3. Staempfli, 47 E.77th (535-1919).

ERIC PERRY/PETER CARL—Architectural drawings by both. Thru 3/31. Facade, 741 Madison (744-4997).

HARRY ROSEMAN—Cast bronze sculptures and reliefs related to urban and natural environments, 3/2-31. Mathes, 851 Madison (249-3600).

ERNEST SILVA—Visionary landscape paintings and constructions, thru 3/17. Tananbaum, 24 E. 81st (879-8200).

SANDI SLONE—Large scale abstract paintings in intense colors, 3/1-31. Acquavella, 18 E. 79th (734-6300).

JASON STEWART—Cast bronze sculpture, paper constructions in subtle colors, thru 3/10. Davidson, 43 E. 78th (734-6702).

SoHo

THOMAS BACHER/ROBERT ROHM/WAYNE SIDES/TED WELLER—Luminescent paintings of American cities/Sculptures of wood and rope/Ku Klux Klan photographs/Stylized landscape paintings in oil and wax. Thru 3/3. OK Harris, 383 W. Broadway (431-3600).

DAVID BOWES—Paintings of fantasies about a future culture, thru 3/7. Nosei, 100 Prince (431-9253).

ROGER BROWN—Social and political commentary plus landscapes, thru 3/10. Kind, 136 Greene (925-1200).

ABRAHAM DAVID CHRISTIAN—Surrealistic sculpture and drawings, 2/29-3/28. Esman, 121 Spring (219-3044).

CORA COHEN—New paintings, 3/1-24. Hutchinson, 138 Greene (966-3066).

JAY COOGAN—An environment of mechanical/biomorphic forms in concrete over styrofoam or bronze, thru 3/6. Knowlton, 153 Mercer (431-8808).

RAFAEL FERRER—Tropical luxurious beaches with figures, thru 3/14. Hoffman, 429 W.Broadway (966-6676).

TERRY FOX—"Catch Phrases"—mixed-media drawings and constructions about commonly used news media phrases, such as "death squad", thru 3/17. Feldman, 31 Mercer (226-3232).

LORI GOODMAN/TOM RANKIN—Expressionist figurative paintings on plaster/Small sculptures of wood, ivory, and marble. Thru 3/17. Manhattan Art, 81 Greene (219-2007).

RUTH GRAY—Paintings and photographs of unmade beds with a human presence, thru 3/11. Atlantic, 458 W. Broadway (228-0944).

DUNCAN HANNAH—Haunting oil paintings of women in interiors, figures in landscapes, 2/29-3/31. Semaphore, 462 W. Broadway (228-7990).

GORDON HART—Abstract paintings, some geometric, with gold and silver leaf overlay, thru 3/14. Rosenberg, 115 Wooster (431-4838).

WILLY HEEKS/STEVE LINDSAY—Abstract paintings in subdued colors/Expressionistic paintings involved with language. Thru 3/17. Protetch McNeil, 214 Lafayette (226-8957).

ROGER HERMAN—Expressionistic woodcuts, thru 3/10. Bromm, 90 W. Broadway (732-6196).

ETHELYN HONIG—Paintings of objects seen from different angles, telling a story, 2/28-3/17. 55 Mercer (226-8513).

PATRICK IRELAND—"Bridge" installation and drawings, thru 3/3. Cowles, 420 W. Broadway (925-3500).

NICHOLAS MARSICANO—New paintings, thru 3/3. Ingber, 460 W.Broadway (674-0101).

MARIO MERZ—Paintings and an igloo installation, thru 3/17. Sperone Westwater, 142 Greene (431-3685).

JOHN MILLER—Paintings with a romantic view of American life, thru 3/17. Metro Pictures. 150 Greene (925-8335).

VICTOR MORGADO—Paintings, thru 3/31. Soho Center for Visual Arts, 110-114 Prince (226-1995).

LEE QUINONES/KATHLEEN THOMAS—"Graffiti-like" narratives using spray enamel/The sexual and the technological in small sculpture. Thru 3/1. Gladstone, 152 Wooster (505-8690).

KENNY SCHARF—New paintings, thru 3/24. Shafrazi, 163 Mercer (925-8732).

RICHARD SERRA—Large abstract drawings, some studies for sculpture, in oil stick and charcoal, thru 3/10. Castelli, 420 W. Broadway (431-5160).

ALAN SHIELDS—"Cut-Out," thru 3/17. Cooper, 155 Wooster (674-0766).

DAVID STOREY—New paintings and drawings, 3/1-31. Concord, 451 Broome (925-2994).

Other

DAN CHRISTENSEN—Paintings on paper, thru 3/27. Lincoln Center, 140 W.65th (877-1800).

PETER DRAKE—Large ink drawings, thru 3/11. Sharpe, 328 E. 11th (777-4622).

D. ANNA GARWOOD/BRAD MELAMED—"Sewing," an installation of the underpinnings of fashion/"Jeopardy," a game board including portraits. Thru 3/10. Franklin Furnace, 112 Franklin (925-4671).

GILLES JEAN GIUNTINI—Surrealistic sculpture, 3/1-24. Bouckaert, 100 Hudson (925-6239).

NONA HERSHEY—Prints and watercolors based on Italian windows, thru 3/1. Ryan, 452 Columbus (799-2304).

MICHAEL HURSON—"Drawings: 1969-1983," retrospective, curated by Henry Geldzahler, thru 3/25 Clocktower, 108 Leonard (233-1096).

STEPHEN LUDLUM/PETER YOUNG—Abstract paintings by both. Thru 3/10. Oil and Steel, 157 Chambers (964-1567).

PAUL MARCUS—Expressionistic paintings about contemporary societal conflicts, thru 3/11. P.P.O.W., 216 E. 10th (477-4084)

ART

HOWARD NEWMAN—Sculpture and paintings, thru 3/15. Cordier & Ekstrom, 417 E.75th (988-8857).

DOMENICO PAULON—Abstract paintings from 1949 to the present, thru 3/3. Di Felice, 295 Lafayette (334-8192).

PICASSO—"The Last Decade" including over 60 paintings, 60 drawings, and 70 prints, thru 3/10. Grey, NYU, 33 Washington Place (598-7603).

ANDRE PIERRE—Haitian paintings, thru 3/21. Grass Roots, 75 University Place (505-7272).

PHILIP REISMAN—Social realist paintings of New York, 1934-1984, 3/3-29. Ryan, 452 Columbus (799-2304).

NIELS REUMERT/MARIUS SZAJDERMAN—Paintings by both. Thru 3/4. Seguy, 61 W.62nd (265-3314).

MARK RUTKOSKI—"Beehives," wax and paper works, thru 3/3. Gibson, 205 E.78th (772-2332).

DAVID TOBEY—Narrative abstractions, thru 3/15. Bush, 260 W.86th (873-1397).

GROUP SHOWS

57th Street

ARMSTRONG—50 W.57th (582-8581). Fragments of memory by Jimmy Ernst, others, thru 3/3.

BASKERVILLE+WATSON—24 W.57th (582-0058). Brilliant color in abstraction by Duff, Heilmann, Marano, Ornstein, thru 3/3.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Fischl, Ruscha, others, thru 3/31.

JANIS—110 W. 57th (586-0110). "A Celebration of American Women Artists," Part II: The Recent Generation, thru 3/3.

PACE—32 E. 57th (421-3237). Etchings, lithographs, wood engravings by Avery, Chase, Davis, Whistler, others, thru 3/17.

SHIPPEE—41 E. 57th (319-2044). "Architectural Landscapes and Pedimentia"—works by Brandt, Calabro, Nulty, Whitlock, thru 3/16.

Madison Avenue and Vicinity

CHILDS—956 Madison (772-6606). Winter in art by Barnett, Kennedy, Stevens, thru 3/24.

ERICSON—23 E. 74th (737-6155). Paintings and works on paper by Hitch, Stamos, White, Willis, others, 3/1-31.

FORUM—1018 Madison (772-7666). Drawings by Goodman, Robb, Staempfli, thru 3/1.

HAIME—1000 Madison (772-7760). Botero, Dunoyer, Llona, Tacla, thru 3/17.

HELLER—965 Madison (988-7116). Glass sculpture by Dexter and Trinkley, 3/3-31.

IBM GALLERY OF SCIENCE AND ART—590 Madison (407-6100). Architectural drawings of classical Greek sites from the Ecole des Beaux-Arts, thru 3/24.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Avery, de Kooning, Moore, others, 3/1-31.

SPANIERMAN—50 E. 78th (879-7085). 19th-century American seascape and marine paintings by Bradford, Thompson Bricher, Peterson, others, 2/28-4/7.

SoHo

CALDWELL—383 W. Broadway (966-6500). Works by gallery artists, including Bowen, Lanyon, Ohlson, Sherry, others, 3/3-31.

ESMAN—121 Spring (219-3044). Sculpture with figural references by Christian, Egan, Fischer, Metz, Spelios, thru 3/3.

GREENWALD—181 Mott (219-1642). "Split Images" —sculpture, photographs, paintings, thru 3/22.

HABER—133 Greene (505-7800). "Framed," artists focusing attention on the frame as well as the image, including works by Semmel, Thea, Tisa, thru 3/31.

HELLER—71 Greene (966-5948). "Seven Artists in Clay," 3/3-31.

K.D.—611 Broadway (420-8011). Inaugural exhibition with works on paper by Deutsch, Phelan, Steir, others, 3/3-31.

MANÈS—177 Prince (505-5722). Organic abstraction by Evans, Jensen, Mueller plus still life in photos by Callis, thru 3/10.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Prints by Basinger, Law, Scott plus four young artists including Markoya and Salvatore, thru 3/11.

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Other

ALTERNATIVE MUSEUM—17 White (966-4444). Wed.-Sat. 11-6. Constructed images by Bishop, Otero, Snyder, thru 3/4.

ARTISTS SPACE—105 Hudson (226-3970). "Three Artists Select Three Artists"—Johnson, Lemieux, Stahl selected by Prince, Salle, Howland, thru 3/24.

80 WASHINGTON SQUARE EAST—(598-2163). 8th Annual Small Works Competition, thru 3/2.

FRANKLIN FURNACE—112 Franklin (925-4671). Mail art from the late 50's to the present by Evans, Johnson, Wilson, thru 3/10.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Eight Afro-American artists selected by Romare Bearden, thru 4/1.

JON LEON—31 Desbrosses (226-7789). Erotic images drawn on Japanese fans by some forty artists, thru 3/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Drawings by Berthot, Buchwald, Heeks, Jensen, others, thru 3/28.

PEN AND BRUSH— 16 E. 10th (475-3669). Semi-annual Watercolor Show, thru 3/14.

PIEZO ELECTRIC—437 E. 6th (505-6243). Wed.-Sun. 1-7. "Romance and Catastrophe," works by Hambleton, Nechvatal, Pocock, Zwillinger, others, thru 3/11.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). An old and a new piece of work from each artist, including Johns, Katz, LeWitt, Neel, others, thru 3/24.

P.S. 1—46-01 21st, Long Island City (784-2084). Thurs.-Sun. 12-6. Sculpture and drawings by Grosvenor; "salvaged," an assemblage sculpture exhibition; artists against Central American intervention, others, thru 3/18.

STOLER—13 White (966-5090). Sculpture and the "id" by Anton, Evans, Fisher, Samaras, Scanga, Wood, thru 3/10.

Photography

DAVID BAILEY—Celebrities and style makers of the sixties, thru 4/8. ICP, 1130 Fifth (860-1777).

TIM BARNWELL—Farm life in the South, thru 3/2. Soho Photo Gallery, 15 White (226-8571).

LOIS CONNER—Landscapes taken with an 8 x 10 view camera and a 7 x 17 "banquet" camera, thru 3/9. Parsons, 66 Fifth (741-8923).

ROY DECARAVA—Photographs of jazz musicians, thru 3/16. Hunter College, Lexington at 68th (570-5451).

JO ALISON FEILER—The intimacy of human emotions, thru 3/10. Harder, 37 W.57th (308-0043).

ROBBERT FLICK/SUSAN RANKAITIS—Layered images, sequential views/Flight in large scale altered monoprints. Thru 3/3. Light, 724 Fifth (582-6552).

GEORGE HEYNINGEN-HUENE—Black and white photographs from the thirties and forties, thru 4/7. Staley-Wise, 177 Prince (777-1590).

MARK KLETT—Lush terrains of Colorado, Idaho, the arid Southwest, thru 3/17. Pace/MacGill, 11 E.57th (759-7999).

NEIKRUG—224 E. 68th (288-7741). Wed.-Sat. 1-6. "The Image Bank, An Intimate Look," 2/29-3/31.

NIC NICOSIA—Cibachrome prints of "Near Modern Disasters," thru 3/3. Delahunty, 291 Church (226-2519).

PHOTOCOLLECT—740 West End (222-7381). Tues.-Sat. 1-5. Photographs of places of worship by Adams, Evans, Strand, others, 3/3-31.

ART SINSABAUGH—The Southwest done just before his death, thru 3/3. Wolf, 30 W.57th (586-8432). Mon.-Sat. 10-6.

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Thurs. 7-9 p.m. The rural farmer by Barnwell, Ireland by Malovany, nudes by Leff, thru 3/2.

ROBERT STEINBERG—Nudes and still life using handmade emulsion, thru 3/16. Pfeifer, 825 Madison (737-2055).

JAMES VAN DER ZEE (1886-1983)—70 vintage and recent scenes documenting Black life, thru 3/2. City, 2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30.

MERRY MOOR WINNETT—The mask and the nocturnal in hand-tinted and collaged photos, thru 3/12. Camera Club of NY, 37 E.60th (223-9751).

IDA WYMAN—The mid-40's, thru 3/3. Photographics Unlimited, 43 W.22nd (255-9678).

ELIZABETH ZESCHIN—Portraits and landscapes, thru 3/30. DTW's Gallery, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; 3/1-5/27.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Brooklyn '84: Paintings and Sculpture by Brooklyn Artists; thru 3/4... Karl Gernot Kuehn Photographs; thru 4/1... Malcolm Morley Paintings, 1965-1982; thru 4/15.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8... Embroidered Samplers; thru 5/27.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Walter Stein 1924-81; 30 works on paper; thru 3/25... Picasso: The Last Years, 1963-1973; 3/2-5/6... Postwar American And European Art from the Collection; thru 3/8.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Closed for alterations 2/27-3/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Charles Burchfield: Selected Works 1917-1967; thru 3/25... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14... Symbol and substance in American Indian Art; 2/28-5/27... Balthus: A Retrospective; 2/29-5/13.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Hitchcock by Hitchcock; thru 4/5... Critics Choice; thru 3/3... Rod Serling: Dimensions of Imagination; thru 5/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New York, New York; thru 3/4... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; thru 4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; thru 3/1... The 159th Annual Exhibition; 3/8-4/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Art & Ideology; thru 3/18... "The Window" Installation: Body, Mind and Machine by Tom Hatch; thru 3/18.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... Firefighting on Parade 1700-1865; thru 3/15... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1... New York and The China Trade; thru 8/26.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Jewish Life in America: Fulfilling the American Dream; thru 3/9... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20. **Lincoln Center**, 111 Amsterdam Ave. The Young Martha Graham: A Birthday Celebration; thru 4/9... **Donnell Library**, 20 W. 53rd St. The Rarest Kind of Best: Antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. F.L. Schroder: Wall Sculptures; thru 3/11... Streamline Design: How the Future Was; thru 5/6... Images in Wood; thru 4/1... Annual Juried Exhibition, thru 4/15.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... The Theodore Roszak Bequest; thru 3/18... Reflections of Nature: Flowers in American Art; 3/1-5/20. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; thru 3/7. **Downtown Branch**, Federal Hall National Memorial, 26 Wall St. (431-1620). Metamanhattan: Urban-design proposals for Manhattan; thru 3/15.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/28 at 10: Fine Jewels. On view from 2/24. 3/1 at 10 & 2: 19th Century Paintings, Drawings, and Watercolors. On view from 2/24. **East**, 219 E. 67th St. (570-4141). 2/28 at 10 & 2: Collectibles: Costume, Textiles, Toys, and Dolls. On view from 2/24. 2/29 at 6: 19th and 20th-Century European Paintings, Drawings, and Watercolors. On view from 2/25. 3/3 at 1: Lead Soldiers. On view from 3/1.

DOYLE—175 E. 87th St. (427-2730). Next sale 3/7.

PHILLIPS—406 E. 79th St. (570-4830). 2/29 at 11: English and Continental Furniture, Decorations, Oriental Works of Art, Paintings, Silver. On view from 2/25.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 2/28 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 2/23. 2/29 at 10:15 & 2: Important 19th-Century European Paintings, Drawings, and Watercolors. On view from 2/24. 3/1 at 2, 3/2 at 10:15 & 2: Fine Egyptian, Classical and Western Asiatic Antiquities and Islamic Works of Art including the Collection of the Late Lester Wolfe, New York. On view from 2/25. 3/2 at 2, 3/3 at 10:15 & 2: Important European Works of Art, Tapestries, Arms, and Furniture. On view from 2/25

MUSIC & DANCE

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Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., *noon-7 p.m. (from 11 a.m. on* Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, February 27

AMERICAN COMPOSERS ORCHESTRA, Thomas Nee conductor; pianist Jerome Lowenthal. Elizabeth Larsen's Overture *Parachute Dancing* (world premiere); Bernstein's *The Age of Anxiety;* Robert Erickson's *Auroras* (world premiere); Barbara Kolb's *Grisaille* (N.Y. premiere). Alice Tully Hall at 8. $6-$12.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE, Sergiu Celibidache conductor (U.S. debut). 60th-anniversary gala. Ives's *Washington's Birthday;* Debussy's *Iberia;* Brahms's Symphony No. 2. Carnegie Hall at 8. $5-$25.

MICHAEL CAVE, pianist-composer/**DELCINA STEVENSON,** soprano, with clarinetist Gervase de Peyer. Compositions by Mr. Cave. Merkin Concert Hall at 8. $7.50.

LAHAV CHAMBER ORCHESTRA, Moshe Hoffman conductor; pianist Janice Weber. William Ferris's *Bristol Hills* (N.Y. premiere); Mendelssohn's Piano Concerto in a; Walton's Sonata for Strings. Carnegie Recital Hall at 8. $10.

NEW YORK KAMMERMUSIKER—Woodwind sextets and an octet, by Haydn, Beethoven, Mozart. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GAGEEGO, with guest percussionist Thad Wheeler. Works by Diemente (world premiere), Harrison, Macbride, Matthews, Oliveros. CUNY Graduate Center, 33 W. 42nd St., at 8. $5.

JOE UTTERBACK—Jazz. Citicorp Market at 6. Free.

Tuesday, February 28

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; soprano Jessye Norman. Berlioz's *La Mort de Cléopâtre;* Bruckner's Symphony No. 4. Carnegie Hall at 8. $10, $13.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Patricia Wise, tenor Thomas Moser, bass-baritone Simon Estes, New York Choral Artists. Haydn's *The Creation* (in German). Avery Fisher Hall at 8. $6-$25.

TAFELMUSIK—Works by Telemann, Bach, Rameau, Carter, Paul Winter (new work). Carnegie Recital Hall at 8. $6.

GUILD OF COMPOSERS—Violinist Paul Zukovsky, hornist William Purvis. The Mendelssohn Quartet and the New Calliope Singers. Music of Armin Loos, featuring some premieres. Merkin Concert Hall at 8. $6.

PIANO DUO SCHNABEL—Works by Schubert, Mozart, McIntosh, Bizet, Dvorak, Mendelssohn-Moscheles. 92nd Street Y at 8. $7-$9.50.

WASHINGTON SQUARE CONTEMPORARY MUSIC, Louis Karchin conductor; soprano Judith Bettina, clarinetist Anand Devendra, pianist Aleck Karis; flutist Susan Palma, violinist Sheila Rheinhold, cellist Fred Sherry. Babbitt, Whittenberg, Thorne, Festinger (New York premiere), Brickle (first performance); and Schoenberg's *Pierrot Lunaire,* Op. 21. NYU University Theater, 35 W. 4th St., east of the Park, at 8. $5.

DOMENICO MODUGNO, in concert. Nederlander Theater, 208 W. 41st St. (921-8000), at 8. $20-$30.

JOSEPH RIES, pianist. Faculty recital. Mozart, Liszt, Ravel, Albeniz. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

SHEILA JORDAN'S LEAP YEAR CONCERT, with Harvie Swartz, Ray Gallon, and singers from Jordan's CUNY workshop. Jazz Center of New York, 380 Lafayette St. (924-5026), at 7. $3.

BADINAGE, a consort of Baroque instruments and voice. Music of Germany and England, including Bach and Buxtehude. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

ENSEMBLE SEPIA—The Galleria, 115 W. 57th St., at 12:30. Free.

DONALD NOEL SHAW, pianist. D. Scarlatti, Haydn, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE!—Political rock and open jamming with *audience musicians. Truck and Warehouse Theater,* 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 29

VIENNA PHILHARMONIC, Leonard Bernstein conductor. Haydn's Symphony No. 88; Beethoven's Symphony No. 3. Carnegie Hall at 8. $15-$40.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; flutist James Galway, with harpist Marisa Robles. Overture to Mozart's *The Marriage of Figaro;* Strauss's *Till Eulenspiegel;* Mozart's Concerto for Flute and Harp; Rodrigo's *Fantasia para un gentilhombre;* Rimsky-Korsakov's *Capriccio Espagnol.* Avery Fisher Hall at 8. Pension Fund benefit; $10-$30.

RAY STILL/MILAN TURKOVIC/PHILLIP MOLL TRIO, *oboe, bassoon, and piano. Poulenc,* Hindemith, Saint-Saëns, Mozart, Brahms. Carnegie Recital Hall at 8. $8.50.

ARS MUSICA, Lyndon Lawless music director; fortepianist Penelope Crawford. Handel, Mozart. Merkin Concert Hall at 8. $9.

MAHON BISHOP, baritone, with pianist Martin Katz. Lieder by Brahms, Mahler, Wolf, Strauss. Alice Tully Hall at 8. $10-$15.

DOMENICO MODUGNO—See 2/28.

CAPRICORN—A birthday greeting to Rossini (192 today). Vocal and instrumental music. St. Peter's Church, Lexington Ave. and 54th St., at 8. $4.

DANIEL POCIERNICKI, tenor, with cello and piano. Schubert's *Die Winterreise* and "Arpeggione" Sonata. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

ROSSINI BIRTHDAY PARTY—Music for woodwind octet, also flute and violin. Operatic and concert music. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

EMILY ALBANO, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

HAROLD DANKO, with guests. Leap Year concert dance. Jazz Center of New York, 380 Lafayette St. (924-5026), at 9. $10, with refreshments

GARY BROCKS AND HIS CAYENNE JAZZ BAND, with vocalist Diane Bivens. Dixieland music. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

CAROL MITCHELL/ART BLAKEY JR./METROPOLITAN ALL STARS—Port Authority Bus Terminal, Eighth Ave. and 42nd St., new-wing mezzanine level, at noon. Free.

HARLEM PIANO TRIO—Bus terminal, George Washington Bridge, 178th St. and Broadway, at 4:30. Free.

JAZZ AMERICA—A festival, thru 3/4. At 3:30, the Westchester Youth Jazz Ensemble, with Bob Brookmeyer; Manhattan School of Music Jazz Ensemble. At 8, the Lehman Jazz Combo; jazz-combo contest finals. Both in the Theater, Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833). Free.

RIVERSIDE TRIO—Chamber music. Lehman College Music Building, Bedford Park Blvd. West, Bronx, at 12:30. Free.

Thursday, March 1

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violist Sol Greitzer, violinist Glenn Dicterow, flutist Paige Brook, oboist Joseph Robinson, trumpeter Philip Smith. Stamitz's Viola Concerto in D; Schuller's Quadruple Concerto (world premiere); Tchaikovsky's Symphony No. 6, "Pathetique." Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, 9:45 a.m.; $3.

VIENNA PHILHARMONIC, Leonard Bernstein conductor; boy soprano Alan Bergius. Mozart's Symphony No. 40; Mahler's Symphony No. 4. Carnegie Hall at 8. $15-$40.

WAVERLY CONSORT, Michael Jaffee director. "Music and Musicians at the Renaissance Courts of France." Music by Josquin, dance music, Parisian chansons. Alice Tully Hall at 8. $12.

HAKAN HAGEGARD, baritone, with pianist Martin Katz. Schubert's *Die Winterreise.* 92nd Street Y at 8. $11-$15.

CHARLES TREGER, violinist/**ANDRE WATTS,** pianist. Beethoven Sonatas Nos. 1, 4, 5, 8. Metropolitan Museum at 8. $15.

MICHAEL CEDRIC SMITH, guitarist. Starer (world premiere), Brooks (N.Y. premiere), Britten, Mertz, Villa-Lobos, Bach. Carnegie Recital Hall at 8. $6.50.

NEW YORK ART ENSEMBLE—Bolcom, Kurtz, and premieres by Beyon, Cionek, Stahly. Merkin Concert Hall at 8. $7.

MARTIN MASTIK, guitarist. Works by von Lebendorf, Rak, Giuliani, Koshkin (premiere). Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 8. $7.

DOMENICO MODUGNO—See 2/28.

PAUL BOWMAN, guitarist. Bach, Ponce, Castelnuovo-Tedesco, Mangore, Brouwer. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BETH ZUCCHINO, organist. Brahms's Eleven Chorale Preludes, Op. 122. St. Paul's Chapel, Columbia U., 116th St. and Broadway, at noon. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mezzo-soprano Frederica von Stade, conductor-pianist Michael Tilson Thomas, the Emerson String Quartet, and members. Handel's cantata "La Lucretia"; Mahler's Quartet for Piano and Strings, and *Rückertlieder;* Copland's *Appalachian Spring;* Mendelssohn's Octet in E-flat, Op. 20. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn, at 8. $10.

JAZZ AMERICA—Lehman Big Band, and a jazz panel. Lehman College Theater, Bedford Park Blvd. West, Bronx (960-8833), at 3:30. Free.

JULIUS GROSSMAN ORCHESTRA—Corelli, Vivaldi, Holst, Sibelius. Menorah Center, 1516 Oriental Blvd., Brooklyn, at 2:15. Free.

Friday, March 2

VIENNA PHILHARMONIC, Leonard Bernstein conductor. Mozart's Symphony No. 41; Brahms's Symphony No. 2. Carnegie Hall at 8. $15-$40.

CHAMBER MUSIC SOCIETY—See 3/1 for program. *Alice Tully Hall* at 8. $13.50

ANNIE FISCHER, pianist. Beethoven, Schumann, Chopin. Metropolitan Museum at 8. $10

NEW YORK PHILHARMONIC—See 3/1. Today at 2

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MUSIC & DANCE

SYLVAN WIND QUINTET—"An American Retrospective." Cowell, Heiden, Douglas (N.Y. premiere), Giannini (N.Y. premiere), Fine. Carnegie Recital Hall at 8. $6

DOMENICO MODUGNO—See 2/28. Tonight, $25-$35.

SCOTT JACKSON WILEY, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

DON WITTER JR., classical guitarist. Yupanqui, Falu, Morel, Burleson, Pujol, Brouwer, Savio, Powell. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $3.

HOPE HUDSON, soprano/**LINDA JONES,** pianist/ **DANIEL MAGYARI,** clarinetist. Handel, Debussy, Poulenc, Bellini, Schubert. Trinity Church, Broadway and Wall St., at 12:45. Free.

JIM THEOBALD'S US ENSEMBLE—"Music in Other Languages—New Music." Alternative Museum, 17 White St. (966-4444), at 8. $6.

ERNEST PAPAVASILION, violinist. Lincoln Center Library at 4. Free.

STEPHEN SCOTT—"New music for bowed piano, ten players." Roulette,228 W. Broadway (219-8242), at 9. $5.

GEORGE MASSO, trombonist. Jazz at Noon, a jam session. Freddy's 308 E. 49th St., at 12. $4.

JAZZ AMERICA—Buddy Rich and his band; Gerry Mulligan and his orchestra. Lehman College Concert Hall, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15.

Saturday, March 3

NEW YORK CHORAL SOCIETY, with orchestra, Robert DeCormier conductor; soprano Betsy Norden, tenor James Beal, bass-baritone Jan Opalach. Haydn's *The Creation* (in English). Carnegie Hall at 8. $6-$16.

YOUTH SYMPHONY ORCHESTRA, David Alan Miller conductor; mezzo-soprano Mary Ann Hart; Alan R. Kay, assistant conductor. Mahler's Symphony No. 1; Mozart concert arias; selections from Copland's *Old American Folk Songs;* Mendelssohn's *Hebrides* Overture. Carnegie Hall at 3. Free; tickets: 581-5933.

WAVERLY CONSORT—See 3/1.

NEW YORK PHILHARMONIC—See 3/1.

Y CHAMBER SYMPHONY GOES BAROQUE, Alexander Schneider conductor; violinist Young-Uck Kim, recorder player Michala Petri. Handel's Concerto Grosso Op. 6, No. 6; Bach's Violin Concerto in a, and Orchestral Suite No. 1; Vivaldi's Recorder Concerto, and Violin Concerto in c; Telemann's Recorder Concerto in C. 92nd Street Y at 8. $10-$15.

ST. LUKE'S CHAMBER ENSEMBLE, with violinist Felix Galimir. Albinoni's Concerto for Two Oboes; Mozart's Symphony No. 29; Schoenberg's Kammer Symphony. Merkin Concert Hall at 8. $8.

WALTER PONCE, pianist. Scarlatti, Schubert, Rorem, Chopin. Carnegie Recital Hall at 8:30. $8.50.

MARTA FELCMAN, pianist. Brahms, Ginastera, Beethoven, Guastavino, Debussy, Scriabin. Carnegie Recital Hall at 2:15. $6.

CAMILO SESTO, singer from Spain. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $20, $25.

DOMENICO MODUGNO—See 2/28. Today at 2, $20-$30; at 8, $25-$35.

L'AREMA ENSEMBLE, Pamela Sklar flutist-director. Bernstein, Luening, Joplin, Loeb, Bolling (world premiere). Donnell Library, 20 W. 53rd St., at 2:30. Free.

BRIAN SMITH, with Warren Smith, Leroy Jenkins, John Purcell. Jazz: "Touching Bass." Alternative Museum, 17 White St. (966-4444), at 8. $7.

CHARLAE OLAKER, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

SAM RIVERS QUARTET—Jazztrack, at Manhattan Healing Arts Center, 386 Broadway, at White St. (685-4786), at 9 and 11. $8.

HAROLD EMERT, oboist. Lincoln Center Library at 2:30. Free.

TOKYO STRING QUARTET, with flutist Paula Robison. Ravel's String Quartet; Kuhlau's Quintet; Beethoven's String Quartet, Op. 59, No. 3. BAM at 8:30. $7.

CHARLES TREGER/ANDRE WATTS, violin-piano duo. Beethoven Sonatas No. 1, No. 4, No. 5 "Spring," No. 8. Brooklyn College at 8. $10-$20.

JAZZ AMERICA—At 6, "Steps Ahead," with Michael Brecker, Warren Bernhardt, Peter Erskine, Eddie Gomez, Mike Manieri; in the theater; $10. At 8:30, Sonny Rollins; Herbie Mann and the Family of Mann; in the Concert Hall; $11-$15. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833).

Sunday, March 4

MINNESOTA ORCHESTRA—Neville Marriner conductor; pianist Zoltan Kocsis. Mozart's Symphony No. 15; Rachmaninoff's Piano Concerto No. 3; Webern's *Im Sommerwind;* Strauss's *Till Eulenspiegel's Merry Pranks.* Carnegie Hall at 8. $10-$17.50.

AMERICAN SYMPHONY ORCHESTRA, Kenneth Jean conductor; baritone Henry Herford. Thomson's *Five Songs of William Blake;* Caplet's *Le Vieux Coffret;* Berlioz's *Roman Carnival* Overture; Rachmaninoff's *Symphonic Dances,* Liszt's *Les Preludes.* Carnegie Hall at 3. $6-$14.

KREMER TRIO—Haydn, Krenek, Hindemith, Mozart. Avery Fisher Hall at 3. $8-$15.

CHAMBER MUSIC SOCIETY—See 3/1. Today, Alice Tully Hall at 5. $13.50.

MANHATTAN DOWNEAST CHAMBER ORCHESTRA—Alice Tully Hall at 8. $5, $7.50.

WALTER DAMROSCH SCHOLARSHIP FUND BENEFIT—Carnegie Recital Hall at 2:15.

MELISANDE TRIO—Ibert, Saint-Saëns, Debussy, Nielsen, Britten (N.Y. premiere of viola-harp version), Ravel. Merkin Concert Hall at 3. $7.

ARIOSO TRIO—Steuermann, Beethoven, Schubert, Schoenberg. Merkin Concert Hall at 8. $8.

YOUNG MUSICIANS CONCERT—Ann Goodman Concert Hall, 129 W. 67th St. (362-8060), at 2. Free.

CONCERTO SOLOISTS OF PHILADELPHIA, Marc Mostovsky music director. Gluck, Corelli, Quincy Porter, Mozart, Haydn, Nielsen. Town Hall at 2. Standing room, $3.

CAMILO SESTO—See 3/3. Today at 3.

DOMENICO MODUGNO—See 2/28. Today at 3; $25-$35.

CHAMBER MUSIC—"Raise the roof" benefit for West End Collegiate Church restoration. Soprano Lois Winter, alto Joan August, tenor Thomas Rexdale, bass-baritone Edward Pierson, violinist Yoko Takebe, violist Dorian Rence, cellist Evangeline Benedetti. Mozart, Brahms, Lehmann. Collegiate School, 260 W. 78th St. (787-1566), at 5. $10.

EUGENIE DENGEL, violist/**BRADLEY PFALLER,** pianist. Clarke, Ireland, Bax, Palmer (N.Y. premiere). Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4

CRAIG HARRIS, and his 9-piece ensemble. Sounds of Monk, Mingus, Harris; also premiere of "Dance Designs," a ballet in progress, by Harris. East Harlem Performing Arts Auditorium, First Ave. and 101st St. (722-8223), at 2:30. $5, or $10 a family.

TALAYCO/ROTHSCHILD DUO—Classical music for two guitars. Byrd, Handel, Debussy, Sor, Canilli, Weiss. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

JOSEPH BLOCK, pianist. Lecture-recital on Charles Alkan's music. Kosciuszko Foundation Hall, 15 E. 65th St. (826-8806), at 3. $6

KLEZMER MUSIC FESTIVAL—Kapelye, Andy Statman Klezmer Orchestra, and the Original Klezmer Jazz Band. Symphony Space at 8. $12.50. Note: Beginning at 11:30 a.m., there'll be a festival of workshops at the Martin Steinberg Center, 15 E. 84th St. These are in the history of the music, Yiddish songs, fiddle and clarinet music, and Eastern European Jewish dances. $20 includes the concert and lunch (879-4500, ext. 246).

JAZZ AMERICA—At 1, Paquito D'Rivera Quintet; in the theater; free. At 4, Red Norvo, Teddy Wilson, Zoot Sims, Clark Terry, Barney Kessel, Milt Hinton, Oliver Jackson, and jazz films from the D. Chertok collection; in the Concert Hall; $11-$15. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833).

TOKYO STRING QUARTET—See 3/3. At 2.

BROOKLYN COLLEGE SYMPHONIC BAND, Paul Shelden director. Dahl, Husa, Varèse, Starer. Brooklyn College Whitman Hall at 2. $4.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. Billings, Schuman, Thomson, Ives. Wave Hill Armor Hall, 252nd St. and Independence Ave., Riverdale, Bronx (549-2055), at 3. $7.

CAROLYN TAYLOR-OLSON, soprano/**ROXANE GALLUCCI,** mezzo-soprano. Brooklyn Museum, Eastern Pkwy. at 2. Free.

CONCERTS IN CHURCHES—All Souls Music Society, Walter Klauss conductor: Bach's *St. John Passion,* with chorus, soloists, Baroque-instrument orchestra. All Souls Unitarian, Lexington Ave. and 80th St., at 8. $6. . . Alison Deane, pianist, and Richard Locker, violoncellist: Boccherini, Svane (world premiere), Walker, Chopin. Christ and St. Stephen's, 120 W. 69th St., at 3. $5. . . Sequentia, medieval-music ensemble: "Love and Lamentation in Medieval France." Corpus Christi, 121st St. east of Broadway, at 3. $7. . . West Side Madrigalists and A Consort of Viols: Carnival-season music from Europe, old and new. First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 7:30. $6. . . Chamber music, Madison Avenue Presbyterian, 73rd St., at 4. $4. . . Mozart on Fifth: Pleyel, Rossini, Schubert, Debussy, Joplin, Ellington, Waller, Mozart. Metropolitan-Duane, 201 W. 13th St., at 3. $5. . . Guy Bovet, organist-composer from Switzerland: Bach, Dandrieu, Mozart, Brahms, Respighi, Lefebvre-Wely, Bovet. Park Avenue Christian, at 85th St., at 3. $5. . . Dessoff Choirs, Amy Kaiser conductor: French choral music, with organist Walter Hilse. St. Bartholomew's, Park Ave. and 51st St., at 4. $5. . . Adam Holzman, guitarist: Scarlatti, Bach, Martin, Granados. St. Michael's Hall, 225 W. 99th St., at 3. $5.

Opera

Metropolitan Opera

TO APRIL 12—$12-$75. Mon., 2/27, at 7:30: Wagner's *Tannhäuser,* Levine conducting; with Zylis-Gara, Troyanos, Cassilly, Monk, Macurdy. 2/28 at 8, Strauss's *Arabella,* Janowski conducting; with Te Kanawa, Battle, Dunn, Rendall, Nentwig, Mazura. 2/29 at 8: Mozart's *Don Giovanni,* Tate conducting; with Behrens, Neblett, Morris, Plishka, Winbergh, Ewing, Robbins, Macurdy. 3/1 at 8: *Stravinsky,* Levine conducting; *Le Sacre du Printemps,* with Graves, Stocker, and the Ballet; *Le Rossignol,* with Rolandi, Catania, Creech, Meredith, Cheek, Chookasian, Berberian; *Oedipus Rex,* with Norman, Jenkins, Mazura, Anthony, Berberian, Dowell. 3/2 at 8: *Arabella;* same as 2/28, except Cornell for Dunn, Berberian for Mazura. 3/3 at 1:30: *Tannhäuser;* same as 2/27 (broadcast, WQXR). 3/3 at 8: *Don Giovanni.*

Other

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200), 3/3, 10, 17 at 7:30; 3/4, 11, 18 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/29-3/11: Gilbert and Sullivan's *The Pirates of Penzance.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

UN BALLO IN MASCHERA, by Verdi. Brooklyn Lyric Opera. Salem Auditorium, 450 67th St., Brooklyn (837-1176), 3/4 at 4. $4, $5.

LA TRAVIATA, by Verdi. Regina Opera Theater, a staged production; Alejandro Guzman conducting. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555). 3/3 and 10 at 8, 3/4 and 11 at 4. $6.

THE BARBER OF SEVILLE, by Rossini. In English. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 3/3 at 8. $13-$15.

Dance

Martha Graham Dance Company
At the New York State Theater

2/28-3/18—$3-$30. 2/28 (gala performance) at 7: *Seraphic Dialogue, The Rite of Spring* (This is a world premiere), *Acts of Light.* 2/29 at 8: *Seraphic Dialogue, Primitive Mysteries, Phaedra's Dream* (N.Y. premiere), *Acts of Light.* 3/1 at 8: *Embattled Garden, Primitive Mysteries, Andromache's Lament, The Rite of Spring.* 3/2 at 8: *Diversion of Angels, Errand Into the Maze, Andromache's Lament, The Rite of Spring.* 3/3 at 2: *Embattled Garden, The Rite of Spring, Diversion of Angels.* 3/3 at 8 (gala performance): *Diversion of Angels, Errand Into the Maze, Andromache's Lament, Acts of Light.* 3/4 at 2: *Seraphic Dialogue, Primitive Mysteries, Phaedra's Dream, Acts of Light.* 3/4 at 7: *Seraphic Dialogue, Andromache's Lament, The Rite of Spring.*

Other

THE CHARLES MOULTON DANCE COMPANY—"Variety Show," with music by A. Leroy; premiere. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/29-3/18; Wed.-Sat. at 8; Sun. at 3. $7.

THE ISRAEL BALLET—*Untitled,* dedicated to Raoul Wallenberg; *Serenade, Mendelssohn Concerto.* City Center, 3/5 at 8. $10-$35.

JOAN LOMBARDI DANCE COMPANY—*IN/SIGHTS:* choreography of Ms. Lombardi and a work by Lynne Taylor-Corbett. Soho Center, 114 Prince St. (989-4513). 3/1-3 at 8. $8.

JUDITH HOOK DANCE COMPANY—*The Pieces: Fiddlin' Around,* set to four fiddle tunes by Mark O'Connor. Cunningham Studio, 55 Bethune St. (924-0077). 3/2 at 9, 3/3 at 8. $5.

SHIRO KONDO—His new work, *Sojourn,* performed with Patti Bradshaw. Washington Square Church, 135 W. 4th St. (924-5385). 3/2 at 8; 3/3 at 3. $5.

RIVERSIDE DANCE FESTIVAL—2/29, 3/1, 2, 3 at 8, 3/4 at 2: Jubilation! Dance Company, with its guiding spirit, Kevin Jeff. Riverside Church, 120th St. and the Drive (864-2929). $6.

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OTHER EVENTS

Happenings

LET'S HEAR IT FOR THE ARTS—A Spring Crafts Market covers two weekends, at Ferris Booth Hall, Columbia U., Broadway and 115th St. Wood, glass, fiber, metal, paper, blown glass, enamels, porcelain, gold and silver pieces—all in 90 exhibits by some top craftspeople. Each day at 4, dancer-choreographer Merle Lister will stage a fashion show of designer "wearables," and there'll also be some classical music to browse by. 3/2, 3, 4, 9, 10, 11; 2-8 Fri., 11-7 Sat., 11-6 Sun.; $3, children free... Watercolorist Kent Day Coes will demonstrate his art at the Salmagundi Club, home of the "oldest professional art club in the country." Date is 2/29 at 8, and it's free; at the beautiful old landmark building at 47 Fifth Ave., near 12th St... Jamaica Arts Center invites everyone to an open house, 3/3, 10-4, designed to put on display the skills of the teachers who direct workshops—dance, music, photography, drawing, painting, etc. You can register for these during the same hours, when performance-demonstrations will also be going on. 161-04 Jamaica Ave., Queens (658-7400).

WORDS ABOUT WORDS, about art, about dance, in a variety of reading-lecture-performances. Dancer-teacher Melissa Hayden comes back to a public forum, and high time, to talk on "Moving Through Time and Space," obviously about her own special art. At the National Council of Jewish Women headquarters, 9 E. 69th St. (535-5900), 3/1 at 1:30. $8... Actress-singer Risë Collins in her "Evening of Dramatic Interpretations" is the bill at Carnegie Hall 3/4 at 8:30—a departure for the music temple. Obie winner for *For Colored Girls,* she'll include Poe's "The Raven," Masefield's "Sea Fever," a bit of Shange, some of Feiffer, and selections from her own writing. $8.50... PEN will present "Silenced Voices: Readings from Censored and Imprisoned Writers," 3/5 at 8. The evening is in tribute to Irina Ratushinskaya, with an introduction by Joseph Brodsky, and readings in both English and Russian. At Endicott Booksellers, 450 Columbus Ave. at 82nd St. Free... At the Metropolitan Museum Uris Center, 81st St. and Fifth Ave., the first of a series of lectures for black-history month is set for 2/28 at 6:30: Frank Martin talks about "Image of Blacks in Western Art: 14th to 19th Centuries." Free with Museum admission. Also on, an exhibit of adult and children's books honoring black-history month... Oriental Jewish stories, with singing and drama, will be offered by storyteller Margaret Wolfson, flutist Paula Bing, lutenist-guitarist William Zito. At Congregation Shearith Israel, 2 W. 70th St., 3/4 at 2:30. $4, children $1 (873-0300).

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

A BREATH OF SPRING—If you haven't yet taken in Bloembollen, the Dutch flower-bulb festival up at the New York Botanical Garden in the Bronx (220-8700), then note that this week, through 4/1, its subtitle is "Tulipomania"—no wonder, with 20,000 tulips in the Haupt Conservatory. Tues.-Sat. 10-4, Sun. to 6:30, and admission is $2.50, $1.25 for seniors; Wed. it's free... Wave Hill will hail the fading of winter and the rising of the sap with its annual maple-sugar festival, 3/3, from noon to 4:30. You can watch a demonstration of how they tapped the maples back in the 19th century, and then boiled the sap over a fire to get the syrup. There'll be products and refreshments to buy, in case a batch doesn't pan out. 252nd St. and Independence Ave. (549-2055), and free after Wave Hill admission: adults $2, seniors $1, children under 14 free... They're still talking winter out at Alley Pond Environmental Center, so it's that season's sky you'll hear about at the monthly Astronomy-Stargazing workshop, 2/28 at 7:30. There'll be outdoor activity too, and if you have binoculars, take them along. 228-06 Northern Blvd., Douglaston, Queens (229-4000). $3

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GARDENS, ATRIUMS, WATERFALLS—A wintry walk around some of the city's newest corporate open spaces. 3/1 at 6:15, meet Friends of the Parks (861-9696) at the Plaza Hotel, Fifth Ave. and C.P.S. $1.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 3/3 at 1, meet at the Crotona Boathouse, off Crotona Park East between Charlotte St. and Suburban Pl. (589-0096), for a workshop in the use of natural objects in creative design. 3/4 at 1, meet at Van Cortlandt Park Visitors' Center, Broadway and 242nd St. (548-7880), for a crash course in weather prediction... Brooklyn (856-4210): 3/3 at 1, meet at the Seal Pool, Prospect Park, for a tour of the zoo, its past, present, future. 3/4 at 1, meet at Grand Army Plaza arch for a get-reacquainted look at Prospect Park... Manhattan (397-3091): 3/4 at 2, meet at the Dairy, Central Park at 65th St., west of the Zoo, for a geological study of the park and the city... Queens (699-4204): 3/4 at 2, meet at Lost Battalion Hall, 93-29 Queens Blvd., for an indoor workshop on gardening. Pre-registration required.

SOUTH STREET SEAPORT MUSEUM—Daily tours of ships and the area's streets; 50 minutes; $5. Call for schedule (669-9400). More tours scheduled for spring.

BROOKLYN HEIGHTS—With Adventure on a Shoestring (265-2663). 3/4 at 12:30, meet NW corner, Court and Montague Sts., Brooklyn. $5.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn how to identify and use wild plants. 3/3, 11 a.m.-3, "winter walk" at Oakland Lake and Willow Lake, Queens. $15. Phone for meeting place.

QUEENS NORTH SHORE—Walk with the Shore Walkers of New York, along L.I. Sound, through Flushing Meadows and around Little Neck Bay. 3/4 at 10 a.m., meet NW corner of Ditmars Blvd. and 31st St. $3 (663-2167).

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 2/25 at 10 a.m., a Plant Club walk. $1... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Also see "Urban Park Rangers," above.

Sports

TENNIS—Virginia Slims Championships, with Navratilova, Evert Lloyd, Jaeger, Shriver, Mandlikova, and many more. Madison Square Garden, 2/28-3/4 (563-8954). 2/28 at 6, 2/29 at 10 and 6; 3/1 and 2 at 6; 3/3 and 4 at noon. $14-$25.

COLGATE WOMEN'S GAMES—Track and field events, finals. Madison Square Garden (564-4400). 3/5 at 4. Free (310-2195).

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 3/4 at 7:30, vs. Vancouver... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. Next home game, 3/6 at 8:05, vs. Philadelphia.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 2/27 at 7:30, vs. Atlanta. 3/3 at 8:30, vs. Milwaukee.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 2/29 at 8:05 vs. Buffalo... **Cosmos,** at Madison Square Garden (564-4400). Next game, 3/11 at 7:30, vs. Vancouver; $10, $12.

Children

Note: For more listings of continuing children's entertainment, please refer to last week's issue.

ESCAPE FROM THE PLANET SLOTH, by Nicholas Scarim. "An original space adventure" about a group of "earthkins." Children's Musical Theatre, at Third Street Music School Settlement, 235 E. 11th St. (777-3240). 3/3 at 8; 3/4, 10 at 3; 3/11 at 1:30 and 3:30. $1.50; adults $3.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania León conductor. "Dance and Percussion," with the Alvin Ailey Dance Theatre Jr. Co. in "I See the Moon and the Moon Sees Me," by Robert Ruggieri. Also music by Ellington, Reich, Silverman, others. Brooklyn Academy of Music, 30 Lafayette Ave. (636-4100). 3/3 at 2. $3; adults $5.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 3/3 at 11, 1 and 3: The Capt. Dan & Conrad Show, featuring free-lance parrot Conrad Burdee. $2.50.

PUSH BACK THE WATER—Musical about Holland and America's historical relationship. Acting by Children Productions, Inc. Lincoln Square Community Center, 250 W. 65th St. (832-6635). 3/3 at 1 and 2:30. $3.

PETER PAN, the Disney animated film. Trinity School, 101 W. 91st St. (666-5996). 3/4 at 2. $2.25.

SOMETHING'S FISHY—Nature session for preschoolers. Games, songs, treats, to learn about water. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/4, 16, 21, 24, 29 at 1. $3 (pre-paid registration); 4-6 only.

TOUCH THE AIR, "a madcap musical." Tom Singer and Susi Sugar, with characters like Scarlet McCaw and Rainbow, who are tropical birds. P.S. 146, 421 E. 106th St. (877-7356 or 724-0677). 3/1, 2, 7, 9, 13, 15, 20, 21 at 10:30 a.m.; 3/6, 8, 14, 16 at 10:30 and 1:15. $2.50.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 3/4 at 11 a.m., Trudy Betcher in "Just Say: Once Upon a Time," true tales. $3.50.

SPECIAL EXHIBITS—"The Rarest Kind of Best": antique toys, rare autographed books, original art by Potter and others. Donnell Library, 20 W. 53rd St., thru May... "Six Young Artists," 11-17. Thru 3/15 at Rainbow Connection Art Gallery, 100 Hudson St... Show of props, costumes, etc. of the Paper Bag Players. Lincoln Center library, thru 4/7... Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls... "Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St., thru 3/31... "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., thru 5/11.

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 4/15; also Mon., 4/16. $2.50. Reservations a must.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/3 at 1:30, the Nifty Puppeteers in "Johann and the Sheep." $2.50... Please Touch demonstration follows at 2:40. $1.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 3/4 at 1 and 2:30, "Jack and the Beanstalk." $3.50.

PAPER BAG PLAYERS, in "Dandelion," "a child's guide to evolution." There's even a Prehistoric Playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). Sat. and Sun. thru 4/1 (except 3/17, 18), at 2. $8.

THE REMARKABLE MR. PUSS-IN-BOOTS, with the hand-carved marionettes of Puppetworks. Sun. at 1, thru March. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50.

ANDROCLES AND THE LION—Musical, with audience participation, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/17, at 1 and 3:30. $3, adults $4.

OTHER EVENTS

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 3/25. $4.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

TALES OF PUFF THE MAGIC DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. $2.50.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

PETER AND THE WOLF, puppet show. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 3/3 at 11 a.m. and 2. $2.50, $3.50.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). Also: 3/4, at 1 West Side, 2:30 East Side, Cyndy Szerkeres, illustrator, talks to young readers.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Film "The Secret Garden," 1949, with Margaret O'Brien; 2/27 at 6; free. Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 3/1 at 4, short films, ages 3-8... Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish... Columbus branch, 742 Tenth Ave., 3/2 at 3:30, films... Webster branch, 1465 York Ave., 2/28 at 1:30, films based on books; free... 67th St. branch, 328 E., 3/5 at 4, story hour for grades 3-6... 115th St. branch, 203 W., 2/27 at 3:30, film "Clarence and Angel"; free.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 3/3 at 1, "Rattles and Whistles"; make instruments and music, with Lisa Garrison. Free, but must pre-register (772-0210). 3/4 at 1, "Return of the Dragon," paints and magic with Dr. Quackenbush. Free.

SLEEPING BEAUTY—Musical fantasy. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 3/4, at 1 and 3:30. $3.50. Reservations a must.

MARY POPPINS—Playhouse on the Mall, Bergen Mall, Paramus, N.J. (201-368-1943). 3/1 at 10 and 1; 3/3 at 11 and 2; 3/4 at 3. $4.50.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. Exhibit: thru 3/30, "Structures: Five Perspectives"... 3/3 at 1:30 and 3, 3/4 at 2: parent-child workshops in Chinese block prints; museum hunt, rubbings instruction and creative fun. Free with musuem admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 3/3 at 1:30, "Lions and Tigers and Lambs, Oh My!" Body movement, masks, face painting, in a workshop about jungle beasts and how to become one. 3/4 at 1:30, New York City Lullabies, an adult-and-children group in a program of stories, lullabies, music all about singing children to sleep. Free with museum admission... See also "Once Upon an Island," below.

ONCE UPON AN ISLAND—Exhibition by Staten Island Children's Museum, on four centuries of S.I. history. At the S.I. Mall, thru 6/30. Mon.-Fri. 10-1; Fri. eve. 6:30-9:30; Sat. Sun. 12:30-4. Workshops: 3/3 at 1:30, on Lenape Indian lore. 3/4 at 1:30, on Dutch history. Each 50 cents.

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Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-8. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DUMPLING HOUSE—207 Second Ave., at 13th St., 473-8557. Casual. Mandarin-Szechuan. Spcls: smoked tea duck, meat dumplings, fish pieces in wine sauce. Res. sug. L Mon.-Fri. 11-4. D Mon.-Fri. 4-11, Sat.-Sun. 11 a.m.-11 p.m. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

MINETTA TAVERN—**113 MacDougal St., at Minetta La.,** 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 **MacDougal St.,** 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 **Broadway, at 10th St.,** 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 **Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 **Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 **W. 10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—**90 Bank St., at Hudson St.,** 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—**24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—**69 MacDougal St.,** 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

ZINNO—126 **W. 13th St.,** 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop finanziera, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—**488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 **E. 36th St.,** 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 **Second Ave., bet. 38th & 39th Sts.,** 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 **Second Ave., at 18th St.,** 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 **Madison Ave., at 37th St.,** 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 **Second Ave., at 32nd St.,** 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 **Third Ave., bet. 27th-28th Sts.,** 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

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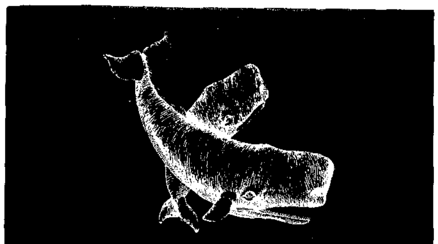

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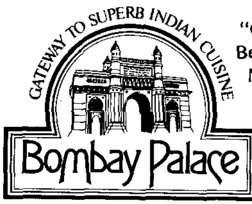
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RESTAURANT DIRECTORY

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. D daily 4-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO--251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEVIN'S--952 First Ave., bet. 52nd & 53rd Sts., 755-0939. Casual. Irish-American. Spcls: Irish lamb stew, corned beef with cabbage, roast duck with orange sauce. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 5:30-midnight. Private parties for 20. **(M)** AE, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

***LA PETITE MARMITE—5 Mitchell Pl., corner of* 49th St. & First Ave.,** 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de sau*mon, tarte aux pomme l'Alsacienne. Res. sug.* L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de *veau au vin rouge, médaillons de veau aux morilles.* Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. *Dress opt. Nouvelle cuisine.* Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. *Dress opt. American. Spcls: 16-oz steak,* 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** *No Credit Cards.*

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" **CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: wild game festival thru Feb., pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open *Mon.-Fri. noon-midnight,* Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** *Dress. opt. Continental.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** *Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m.,* Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. *from noon.* **(I-E) Palm Court:** *Dress opt. Continental.* Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. *noon-2:30. Afternoon tea* Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les *chaussons de veau aux pointes d'asperges, le tressé* de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. Inter-

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TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop foresticra, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Tues.-Sun. 6-midnight. Closed Mon. **(M)** AE.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11, Sun. 5-9. Br Sun. noon-4. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-Theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

QUO VADIS—23 E. 63rd St., 838-0590. Jacket required. Italian. Spcls: antipasto, zuppa de pesce, veal chop Valdostana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Feb. 29

2:06/WQXR-AM/FM—Beethoven: Violin Cto in D, Op. 61 (Zukerman, Chicago Sym Orch/Barenboim).

3:00/WNCN—Purcell: Tune & Air for Trumpet in D (Voisin, Pinkham, Concert Orch/Dickson).

4:06/WQXR-AM/FM—Telemann: Viola Cto in G (Ghedin, I Musici Chamber Orch).

5:00/WNCN—C.P.E. Bach: Sym in b (Acad. of Ancient Music/Hogwood).

6:00/WNCN—Brahms: Intermezzo in E, Op. 116, #4 (Pollack).

6:30/WNYC—Bizet: La Jolie fille de Perth, Suite (Ansermet).

7:00/WNCN—Rossini: Semiramide: Duets (Sutherland, Horne, London Sym Orch/Bonynge).

8:06/WQXR-AM/FM—Barber: Violin Cto, Op. 14 (Stern, New York Phil Orch/Bernstein).

10:00/WNCN—Mozart: Sym #33 in B-Flat, K.319 (Frager, Amsterdam Concertgebouw Orch/Harnoncourt).

WNYC—Nancarrow: Studies for Player Piano; Animals of Africa.

11:00/WNCN—Roussel: Andante & Scherzo for Flute & Piano, Op. 51 (Baker, Makas).

Thurs., March 1

2:06/WQXR-AM/FM—Rachmaninoff: Sym #2 in e, Op. 27 (Philadelphia Orch/Ormandy).

3:00/WNCN—Salzedo: Variations on a Theme in Ancient Style for Harp, Op. 30 (Mildonian).

4:06/WQXR-AM/FM—Rossini: Sonata #1 in G for String Orch (I Solisti Veneti/Scimone).

5:00/WNCN—Severac: Le Chant de la Terre (Ciccolini).

6:00/WNCN—Ravel: Cto for Piano in D for the Left Hand (Larrocha, London Phil Orch/Foster).

7:00/WNYC—Copland: Piano Cto "Jazz" (Ruskin, Epstein).

8:00/WNCN—J.C. Bach: Oboe Qt in B-Flat (Still, Perlman, Zukerman, Harrell).

8:06/WQXR-AM/FM—Smetana: From Bohemia's Meadows and Forests (Czech Phil/Smetacek).

9:00/WNCN—Rouse: Infernal Machine (Perlman, Chicago Sym/Slatkin).

10:00/WNYC—Vivaldi: La stravaganza, Cto #2 in e (I Musici).

Fri., March 2

2:06/WQXR-AM/FM—Schubert: Qnt in A, Op. 114 (Brendel, Van Demark, Members of the Cleveland Qt).

3:00/WNCN—Sweelinck: Prelude in F (Oortmerssen).

4:06/WQXR-AM/FM—Mozart: Piano Sonata #12 in F (Badura-Skoda).

5:00/WNCN—Albinoni: Cto a 5 in G, Op. 9, #6 (Andre, Touvron, Wurttemberg Chamber Orch/Faerber).

6:00/WNCN—Bach: Brandenberg Cto #3 in G (Lucerne Festival Strings/Baumgartner).

7:00/WNYC—Italian Opera III: Verismo.

7:06/WQXR-AM/FM—Mendelssohn: Variations Serieuses, Op. 54 (Alpenheim).

8:00/WNCN—C.P.E. Bach: Cto for Flute in d (E. Zukerman, English Chamber Orch/P. Zukerman).

8:06/WQXR-AM/FM—Smetana: Festive Sym (Czech Phil Orch/Sejna).

9:00/WNCN—Beethoven: Sym #3 in E-Flat, Op. 55 "Eroica" (Berlin State Orch/Suitner).

9:06/WQXR-AM/FM—Strauss: Don Juan, Op. 60 (Kremer, Philadelphia Orch/Ormandy).

Sat., March 3

10:00 a.m./WNCN—Bononcini: Divertimento da Camera in G (Linde, Ragossnig, Ulsamer, Muller).

WNYC—Stravinsky: Ebony Cto (Goodman, Stravinsky).

10:06 a.m./WQXR-AM/FM—Vivaldi: Cto in C (I Musici Chamber Orch).

11:00 a.m./WNCN—Weber: German Dances (Kann).

12:00/WNYC—Jessye Norman, soprano. Lieder by Brahms, Ravel & Strauss.

1:00/WNCN—Bach: Toccata in c (Gould).

1:30/WQXR-AM/FM—Wagner: Tannhauser (Zylis-Gara, Troyanos, Cassilly, Monk, Salminen/Levine). Live from the Met.

2:00/WNYC—Schubert-Liszt: Songs (Ax).

5:00/WNCN—F. Couperin: Le Parnasse, ou L'Apotheose de Corelli in b (Melkus, Rantos, Dreyfus, Koch).

6:00/WQXR-AM/FM—Bellini: Oboe Cto in E-Flat (Holliger, Frankfurt Radio Orch/Inbal).

7:00/WNCN—Berlioz: Nuits d'ete, Op. 7 (Steber, Columbia Sym Orch/Mitropoulos).

8:00/WNCN—Smetana: Dreams (Rauch).

9:00/WKCR—Opera Topics: Report on the 1983 International Singing Competition in s'Hertogenbosch, *Holland*.

WNCN—Handel: Julius Caesar (Sills, Wolff, Forrester, Cossa, Treigle, Malas, New York City Opera Orch & Chorus/Rudel).

9:06/WQXR-AM/FM—Dvorak: Symphonic Variations (Cleveland Orch, Leinsdorf).

9:30/WKCR—Puccini: La Rondine (Soviero).

Sun., March 4

10:00 a.m./WNCN—Debussy: Images, Book 2 (Michelangeli).

WNYC—Chopin: Sonata #3 in b (Malcuzynski).

10:06 a.m./WQXR-AM/FM—Scarlatti: Cto Grosso #4 in g (Scarlatti Orch Naples/Gracis).

11:00 a.m./WNCN—Kalliwoda: Introduction & Rondo for Horn in f & F (Baumann, Munich Phil Orch/Voorberg).

12:00/WNYC—Scheidt: *Canzona for 4 trumpets* (Chamber Music Society of Lincoln Center).

1:00/WNCN—Stravinsky: Symphonies of Wind Instruments (Chicago Sym Orch/Thomas).

2:00/WNYC—Barber: String Qt (Cleveland Orch).

2:06/WQXR-AM/FM—Italy in Music: Francesca Da Rimini.

3:00/WNCN—Bach: Partita for Harpsichord #2 in c (Argerich).

3:06/WQXR-AM/FM—Verdi: I Vespri Siciliani (Pavarotti, Marris, New York Choral Artists).

5:00/WNCN—Purcell: Chacony for Strings in g (English Chamber Orch/Garcia).

7:00/WNYC—Rudajev: Petite Suite Parisienne (Ars Nova).

8:00/WNYC—Schumann: Piano Cto (Fialkowska, Minnesota Orch/Tennstedt).

8:06/WQXR-AM/FM—Gounod: Faust (Feni, Domingo, Allen, Ghiaurov/Pretre).

10:00/WNCN—Smetana: From My Homeland (Luca, Schonfield).

Mon., March 5

2:06/WQXR-AM/FM—Dvorak: Sym #7 in d (Phil Orch/Davis).

3:00/WNCN—Saint-Saens: Sonata for Oboe, Op. 166 (Roseman, Kalish).

4:06/WQXR-AM/FM—Resphigi: The Fountains of Rome (Montreal Sym Orch/Dutoit).

5:00/WNCN—Beethoven: Qt #5 in A, Op. 18, #5 (Smetana Qt).

6:30/WNYC—*Copland*: 4 Dance Episodes from Rodeo (Bernstein).

7:00/WNCN—Foote: Scherzo, Op. 22 (Moore, Dwyer).

7:06/WQXR-AM/FM—Vivaldi: Bassoon Cto #14 in c (Thompson, London Mozart Players, Ledger).

8:00/WNYC—Britten: String Qt #1 (Allegri).

8:06/WQXR-AM/FM—Stamitz: Sym in G (Acad. of Ancient Music/Hogwood).

9:00/WNCN—Mozart: Serenade in G, K.525, "Eine kleine Nachtmusik" (Laredo, Yajima, Tree, Robinson, Levine). Recorded at the 92nd Street Y.

9:06/WQXR-AM/FM—Debussy: La Damoiselle elue (von Stade, Mentzer, Women of the Tanglewood Festival Chorus, Boston Sym Orch/Ozawa).

10:00/WNYC—Glass: A Gentleman's Honor (Riesman).

Tues., March 6

3:00/WNCN—Bach: Brandenburg Cto #2 in F (Members of the Los Angeles Phil Orch/P. Zukerman).

3:06/WQXR-AM/FM—Beethoven: Sym #8 in F, Op. 93 (Berlin Phil Orch/Karajan).

4:00/WNCN—Krumpholz: Sonata for Flute & Harp in F (Rampal, Laskine).

4:06/WQXR-AM/FM—Schubert: Sonatina in D for Violin & Piano, Op. 137 (Grumiaux, Crossley).

5:00/WNCN—Falla: Seven Popular Spanish Songs (Starker, Pommers).

6:30/WNYC—Gottschalk: Night in the Tropics, 2 Piano version (A. & J. Paratore).

7:00/WNCN—Simca Heled, cellist, and Israela Margalit, pianist.

7:06/WQXR-AM/FM—Telemann: Trumpet Cto in c (Andre, Munich Bach Orch/Richter).

8:00/WNYC—Haydn: Qt in B-Flat (Kwalwasser, Lynch, Arico, Kaplan, Wingreen).

8:06/WQXR-AM/FM—Zelenka: Sinfonia in a (Camerata Bern/van Wijnkoop).

8:30/WNCN—Mozart: Sym #36 in C, K.425 "Linz" (Dylana Jensen, San Francisco Sym/de Waart).

10:00/WNYC—Stravinsky: Etude for Pianola (Lawson).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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TELEVISION

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🅢 **SHOWTIME** 212-708-1600
🅦 **WOMETCO (WHT).** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today In New York
❺ New Zoo Review
❼ News
⓫ I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
🅗 Tue/**Movie:** The Comeback Kid
🅢 Thu/**Movie:** Pippin
Fri/Thunderbirds 2086

6:05
🅗 Thu/**Movie:** Treasure Island
🅢 Mon/**Movie:** The Hurricane

6:30
❷ ❹ News
❺ Popeye (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Tom & Jerry
🅗 Wed/National Geographic: The Great Whales
Fri/The Wild Pony
Mon/Video Jukebox
🅢 Tue/Thunderbirds 2086

7:00
❷ Morning News
❹ Today
❺ Woody Woodpecker
❼ Good Morning America
❾ 700 Club
⓫ Josey & The Pussycats
🅗 Mon/**Movie:** When We First Met

7:30
❺ Bugs & Porky
⓫ Superfriends
🅗 Wed/Fraggle Rock
🅢 Wed/Lisa Makes The Headlines
Fri/**Movie:** Rainbow

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Pink Panther
🅗 Wed/The Lorax
Thu/**Movie:** Twilight Time
Fri/**Movie:** Savannah Smiles
Mon/**Movie:** Same Time Next Year
Tue/**Movie:** Massacre In Rome
🅢 Wed/**Movie:** Across The Great Divide
Thu/Pick Up Your Feet
Mon/**Movie:** Mountain Family Robinson
Tue/**Movie:** Journey's End

8:30
❺ Flintstones
❾ Straight Talk
⓫ Great Space Coaster
🅗 Wed/**Movie:** Daffy Duck's "Fantastic Island"
🅢 Thu/Faerie Tale Theatre (cc)

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Little Rascals

9:30
❷ Jokers Wild
❺ My Three Sons
❾ News
⓫ The Munsters
🅢 Fri/**Movie:** The Journey

10:00
❷ $25,000 Pyramid
❹ Facts Of Life
❺ Make Room For Daddy
❾ Romper Room
⓫ Civic Programming
🅗 Wed/**Movie:** The Pirates Of Penzance
Thu/**Movie:** Playing For Time
Fri/**Movie:** Without A Trace
Mon/**Movie:** MacArthur
Tue/**Movie:** Tough Enough
🅢 Wed/**Movie:** I'll Cry Tomorrow
Thu/**Movie:** Green Mansions
Mon/**Movie:** Once A Thief
Tue/**Movie:** Dangerous When Wet
🅦 Wed/The Wild Pony
Thu/**Movie:** The Pirate Movie
Fri/**Movie:** Hanky Panky
Mon/**Movie:** The Duellist
Tue/**Movie:** The Romantic Englishwoman

10:30
❷ Press Your Luck
❹ Sale Of The Century
❺ All In The Family
❼ Woman To Woman
⓫ Civic Programming

11:00
❷ Price Is Right
❹ Wheel Of Fortune
❺ Breakaway
❼ Benson
❾ Family
⓫ Rhoda

11:30
❹ Dream House
❼ Loving
⓫ Happy Days Again
🅢 Wed/**Movie:** The Bridge On The River Kwai

12 **NOON**
❷ Tattletales (except Tue)
Tue/Lorne Greene's New Wilderness
❹ Hot Potato
❺ Midday
❼ Family Feud
❾ ⓫ News
🅗 Wed/Pee Wee Herman
Fri/**Movie:** To Catch A King
Tue/**Theatre:** "Bus Stop"
🅢 Thu/Liberace
Fri/**Movie:** The Pirates Of Penzance
Mon/**Movie:** Safari 3000
Tue/**Movie:** The Deerslayer
🅦 Public Affairs

12:30
❷ Young And The Restless
❹ Search For Tomorrow
❼ Ryan's Hope
⓫ Wed/**Movie:** Niagara (1953). Marilyn Monroe.
Thu/**Movie:** Compulsion (1959). Orson Welles.
Fri/**Movie:** Night People (1954). Gregory Peck, Rita Gam.
Mon/**Movie:** C.C. And Company (1970). Ann-Margret.
Tue/**Movie:** Riding Tall (1974). Andrew Prine.
🅗 Thu/**Movie:** T.A.G.—The Assassination Game
Mon/Video Jukebox

1:00
❹ Days Of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Watusi (1959). George Montgomery, Taina Elg.
Thu/**Movie:** Sanders (1966). Richard Todd.
Fri/**Movie:** The Gunfighter (1950). Gregory Peck.
Mon/**Movie:** Rocket Attack, U.S.A. (1959). Monica Davis.
Tue/**Movie:** The Last War (1968). Akira Takarada, Yuriho Hoshi.
🅗 Wed/**Movie:** Massacre In Rome
Mon/**Movie:** Playing For Time
🅦 Wed/**Movie:** Aguirre. . . The Wrath Of God
Thu/Lizzie
Fri/**Movie:** When I Am King
Mon/**Movie:** Partners
Tue/**Movie:** Hanky Panky

1:30
❷ As The World Turns
🅢 Thu/**Movie:** Missing

2:00
❹ Another World
❺ News
❼ One Life To Live
🅗 Thu/**Theatre:** "Vanities"
Fri/**Theatre:** "Bus Stop"
Tue/**Movie:** Twilight Time
🅢 Fri/**Movie:** The Deep
Mon/**Movie:** The Gazebo
Tue/**Movie:** Journey's End

2:15
❺ Popeye

2:30
❷ Capitol
❾ In Search Of
⓫ Magic Garden (except Fri)
Fri/Carrascolendas
🅢 Wed/Making Of Aerobicise
🅦 Thu/**Movie:** Six Pack
Fri/**Movie:** The King Of Jazz

2:40
🅦 Mon/**Movie:** Body & Soul

3:00
❷ Guiding Light
❹ Match Game/Hollywood Squares
❺ Inspector Gadget
❼ General Hospital
❾ The Saint
⓫ Tom & Jerry
🅗 Wed/**Movie:** Lovesick
🅦 Wed/**Movie:** Barbarosa
Tue/**Movie:** Anna To The Infinite Power

3:30
❺ Woody & Bugs
⓫ Scooby Doo
🅗 Thu,Mon/Coming Attractions
🅢 Wed/Lisa Makes The Headlines

4:00
❷ Barnaby Jones (except Tue)
Tue/Tattletales
❹ Love Connection (except Tue)
Tue/**Special Treat:** Bobby And Sarah (1984). Betty Buckley. A streetwise boy discovers a new way of life through the eyes of a young Amish girl.
❺ He-Man And The Masters Of The Universe
❼ Edge Of Night
❾ Wed/**Movie:** Night Must Fall (1964). Albert Finney, Sheila Hancock.
Thu/**Movie:** The Cursed Medallion (1975). Richard Johnson.
Fri/**Movie:** Fear No Evil (1969). Louis Jourdan.
Mon/**Movie:** There's A Girl In My Soup (1970). Peter Sellers.
Tue/**Movie:** The Owl And The Pussycat (1970). Barbra Streisand, George Segal.
⓫ Little Rascals
🅗 Thu/**Movie:** Treasure Island
Fri/The Wild Pony
Mon/**Movie:** When We First Met
Tue/**Movie:** The Comeback Kid
🅢 Wed/**Movie:** Across The Great Divide
Thu,Tue/Thunderbirds 2086
Mon/**Movie:** Mountain Family Robinson

4:05
🅢 Fri/**Movie:** Rainbow

4:30
❷ Tue/**Schoolbreak Special:** Revenge Of The Nerd (1983). Manny Jacobs. A highly intelligent boy, berated by his classmates, seeks revenge.
❹ People's Court (except Tue)
❺ Batman
❼ Eyewitness Extra
⓫ Happy Days Again
🅦 Wed/Say Amen, Somebody
Thu/**Movie:** Stuckey's Last Stand
Fri/**Movie:** Enchantment
Mon/**Movie:** When I Am King

4:45
⓭ Mister Rogers

5:00
❷ ❹ ❼ News
❺ Six Million Dollar Man
⓫ Little House On The Prairie
🅗 Wed/Fraggle Rock
Mon/**Movie:** Same Time Next Year
🅦 Tue/**Movie:** Soldier In Love

5:25
⓭ 3-2-1 Contact (cc)

5:30
❷ Tue/News
🅗 Wed/**Movie:** Daffy Duck's "Fantastic Island"
Fri/Fraggle Rock
🅢 Thu/Liberace
Tue/**Movie:** Gallipoli

Evening, Feb. 29 - Mar. 2 and Mar. 5 - 6

Wed., Feb. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Battlestar Galactica
⓫ Alice
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
🅢 **Movie:** Pippin

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Working Women
🅗 Pee Wee Herman
🅦 **Movie:** Funeral Home

7:30
❷ 2 On The Town
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ **Basketball:** Knicks Vs. Boston Celtics
⓫ News
㉑ Nightly Business Report
㉛ Neighborhoods: The Bronx

8:00
❷ **Special:** The Body Human: The Journey Within Part 2 (part 1, Tue., Feb. 28, 8 p.m.).
❹ Real People
❺ PM Magazine
❼ Fall Guy
⓫ **Movie:** Dr. Zhivago (1965). Julie Christie, Omar Sharif. Pasternak's epic of a young couple facing the dark days of the Russian Revolution.
⓭ **Great Performances:** Live From Lincoln Center: James Galway And The New York Philharmonic
㉑ All Creatures Great And Small
㉛ Different Drummer: Blacks In The Military
🅗 **Movie:** Sophie's Choice

N **Movie:** Punishment
S **Movie:** Partners

8:30
2 Empire
5 Carol Burnett

9:00
2 **Movie:** The Parade (1984). Michael Learned, Frederic Forrest. A man, returning home after 7 years in prison, tries to rebuild his family.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market
W **Movie:** A Time To Die

9:30
4 Night Court
31 The Day After Trinity

9:35
S Best Of Bizarre (cc)

9:45
9 **Hockey:** Islanders Vs. Winnipeg Jets
21 Not The Nine O'Clock News

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
13 Gotta Make This Journey: Sweet Honey In The Rock
N **Movie:** The Ruling Class
S **Movie:** Lady In Red

10:15
21 Top Secret Life Of Edgar Briggs

10:30
11 News
H Not *Necessarily* The News
W **Movie:** Ruling Class

10:45
21 Bless Me Father

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Masterpiece Theatre: The Irish R.M. (cc)
H Comedy Playhouse: Bedrooms

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Flashdance

12 **MIDNIGHT**
7 Eye On Hollywood
11 Star Trek
H **Movie:** Massacre In Rome
N **Movie:** Brimstone & Treacle

12:30
2 **Movie:** Holocaust 2000 (1978). Kirk Douglas, Simon Ward.
4 David Letterman
7 Entertainment Tonight
9 News

1:00
5 Hogan's Heroes
7 **Movie:** Two For The Road (1967). Audrey Hepburn, Albert Finney.
9 Return Of The Saint
11 Twilight Zone
W **Movie:** Cat People

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News
S Playboy's Playmate Reunion

1:50
H **Movie:** Lovesick

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Le Mans (1971). Steve McQueen.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:45
S **Movie:** The Bridge On The River Kwai

3:00
4 Bob Newhart
9 Interaid
11 **Movie:** It's A Great Life (1943). Penny Singleton, Arthur Lake.
W **Movie:** Miriam

3:30
4 Here's Lucy
H **Movie:** Sophie's Choice

4:00
4 Here's Lucy
9 Interaid

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Watch On Washington

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Best Of Bizarre (cc)

Thu., Mar.1

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Saving Energy
31 McLaughlin Group
H **Movie:** Twilight Time

6:05
W Beat Club

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 South Africa Belongs To Us
S Faerie Tale Theatre (cc)
W **Movie:** Anna To The Infinite Power

7:30
2 2 On The Town
4 **Young People's Special:** The Day Dad Got Fired (1984). Matthew Lewis. A wealthy family faces drastic changes in their lives.
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Crime And Passion (1976). Omar Sharif, Karen Black.
13 Innovation
21 Best Of "Live From The Grand Ole Opry"
31 Tony Brown's Journal
H **Movie:** 48 Hrs.
N **Movie:** The Rutles
S **Movie:** Missing

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** The Last Challenge (1967). Glenn Ford.
13 Bits And Bytes
31 Music Video Party

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Masquerade
13 Mystery! Reilly: Ace Of Spies (cc)
31 The Navigators
W **Movie:** Body & Soul

9:30
4 Buffalo Bill
21 Country Memories With Willie Nelson

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Frontline (cc)
31 Ramblin'
H Carlin At Carnegie
N **Movie:** Les Biches

10:05
S Hip Hypnotist

10:30
9 New Jersey People
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 International Playbill: Poldark
21 All New This Old House (cc)
H **Movie:** That Championship Season
S **Movie:** Independence Day
W Richard Brown

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America
W **Movie:** Titillation

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
N **Movie:** Tomorrow

12:30
2 **Movie:** To Find My Son (1980). Richard Thomas.
4 David Letterman
7 Entertainment Tonight

12:55
H Billy Crystal

1:00
5 Hogan's Heroes
7 **Movie:** One Summer Love (1976). Beau Bridges.
9 World Vision
11 Twilight Zone
S **Movie:** Lunch Wagon
W **Movie:** The Pirate Movie

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:55
H **Movie:** T.A.G.—The Assassination Game

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Firechasers (1970). Chad Everett.
9 Joe Franklin
11 Salute!

2:30
4 Mary Tyler Moore

2:45
W **Movie:** Anna To The Infinite Power

3:00
4 Bob Newhart
9 **Movie:** The McConnell Story (1955). Alan Ladd.
11 **Movie:** Footlight Glamour (1944). Penny Singleton, Arthur Lake.
S **Movie:** Beyond Evil

3:15
W **Movie:** Randy, The Electric Lady

3:30
4 Here's Lucy
H Coming Attractions

4:00
4 Here's Lucy
H **Movie:** Playing For Time

4:15
S Hip Hypnotist

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Pick Up Your Feet

Fri., Mar. 2

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Victory Garden
31 McLaughlin Group
H **Movie:** Savannah Smiles
S **Movie:** The Pirates Of Penzance

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 More Than Color
W Great NBA Rivalries

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 Dukes Of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Movie:** Reunion (1980). Kevin Dobson.
13 Washington Week In Review
21 The Man Who Loved Bears
31 Africa File
H **Movie:** Without A Trace
N **Movie:** The Ruling Class
S **Movie:** 48 Hrs.
W **Movie:** Flashdance

8:30
5 Healthbeat Magazine
7 Webster
9 **Basketball:** Knicks Vs. Detroit Pistons
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 Legmen
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** His Girl Friday (1940). Cary Grant, Rosalind Russell.
31 The Art Of Mosaics

9:30
13 Enterprise
31 Masterpiece Theatre: The Irish R.M.

9:40
W Beat Club

10:00
2 Emerald Point N.A.S.
4 New Show
5 11 News
7 Matt Houston (cc)
13 Non Fiction Television
H Crystal Gayle
S **Movie:** The Deep
W The Police

10:30
11 News
31 Music Video Party

10:35
N **Movie:** Le Boucher

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 **Movie:** Freud (1962) Montgomery Clift.
21 **Movie:** Algiers (1938). Charles Boyer.
H **Movie:** To Catch A King
W Leonard Report

11:30
2 **Movie:** Patrick (1979). Robert Thompson.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
W **Movie:** Electric Blue

12 **MIDNIGHT**
7 Eye On Hollywood
9 How The West Was Won
11 Star Trek

12:05
S Rock Of The '80s

12:10
N **Movie:** The Twelve Chairs

12:30
4 Friday Night Videos
7 New York Hot Tracks
W **Movie:** Conan The Barbarian

1:00
5 Soul Train
9 Return Of The Saint
11 Twilight Zone
H Great Standups

1:05
S **Movie:** Hardcore

1:28
2 **Movie:** Fantastic Invasion Of Planet Earth (1970). Michael Cole.

1:30
11 News

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold
H **Theatre:** "Bus Stop"

2:30
4 Mary Tyler Moore
5 **Movie:** Getting Wasted (1980). Brian Kerwin, Stephen Furst.
7 **Movie:** The Nutty Professor (1963). Jerry Lewis, Stella Stevens.

2:45
W **Movie:** Flashdance

3:00
4 Mary Tyler Moore
9 **Movie:** So This Is Love (1953). Kathryn Grayson, Merv Griffin.
11 **Movie:** Leave It To Blondie (1945). Penny Singleton, Arthur Lake.
S **Movie:** 48 Hrs.

3:18
2 **Movie:** Plaza Suite (1971). Walter Matthau.

3:30
4 Bob Newhart

4:00
4 Bob Newhart
H **Movie:** Without A Trace

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography
S Rock Of The '80s

5:30
2 Newsmakers
4 More Real People
9 **Movie:** The Electronic Monster (1958). Rod Cameron.
11 Insight

Mon., Mar. 5

6:00
2 4 7 News
5 Three's Company

SOLUTIONS TO LAST WEEK'S PUZZLES

I	N	N	E	R	T	U	B	E	S					A
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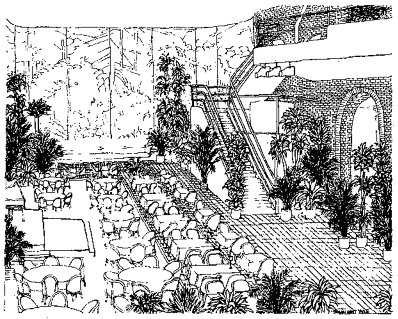

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TELEVISION

9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV
S **Movie:** Safari 3000
W Short Subjects

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 More Than Color
H Video Jukebox
W **Movie:** The Duellists

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow & Mrs. King
4 **Special:** The Stars Salute The U.S. Olympic Team
5 PM Magazine
7 That's Incredible
9 News 9: Prime Time
11 **Movie:** The Wilby Conspiracy (1975). Sidney Poitier.
13 **Great Performances:** Dance In America: "Don Quixote." Mikhail Baryshnikov and Cynthia Harvey.
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** Britania Hospital
S Faerie Tale Theatre (cc)

8:30
5 **Special:** Clay Feet (1984). Michael Harrington. A high-schooler finds that there is little reward in cheating to succeed. (cc)
9 Saturday Night Live
21 I Feel A Song Coming On
31 Getting To Know Me
H **Movie:** I'm Dancing As Fast As I Can

9:00
2 AfterMASH
5 Merv Griffin
7 **Movie:** Dark Mirror (1984). Jane Seymour. Jealousy drives a psychotic woman to commit murder and point blame at her identical twin. (cc)
9 **Movie:** Black Beauty (1978). William Devane. Part 1 (part 2, Tue., Mar. 6, 9 p.m.).
31 Cityscope
S **Movie:** Personal Best
W By Design

9:30
2 Newhart
31 A House For All Seasons

10:00
2 Emerald Point, N.A.S.
5 News
13 Judy Sings
31 German Professional Soccer
N **Movie:** Woodstock

10:30
11 News
H Coming Attractions

10:40
W Beat Club

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
21 The Hindenburg: Ship Of Doom
H **Movie:** The Sword And The Sorcerer
W **Movie:** Felicia

11:05
13 Country Memories With Willie Nelson

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
S **Movie:** Beyond Evil

11:40
21 Latenight America

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:30
2 Columbo
4 David Letterman
7 Entertainment Tonight

12:45
H Great Standups

1:00
5 Hogan's Heroes
7 **Movie:** My Six Loves (1963). Debbie Reynolds.
9 Return Of The Saint
11 Twilight Zone
W **Movie:** Josepha

1:10
S **Movie:** Safari 3000

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News

1:45
H **Movie:** Conan The Barbarian

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
5 Best Of Midday

2:45
S **Movie:** Personal Best

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** Touch Of Death (1959). William Lucas, David Summer.
W By Design

3:30
4 Here's Lucy
5 Off The Set

3:55
H Not *Necessarily* The News

4:00
4 Here's Lucy
9 TBA

4:25
H Coming Attractions

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Faerie Tale Theatre (cc)

Tue., Mar.6

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** Massacre In Rome

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Saturday Night Live
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
W Tom Jones

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
S Liberace

8:00
2 Mississippi
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** Cross-Current (1971). Robert Hooks.
13 Nova (cc)
21 The Pallisers
31 Getting Over
H **Movie:** Deadly Eyes
N **Movie:** High Heels
W **Hockey:** Islanders Vs. Philadelphia Flyers

8:30
5 Carol Burnett
7 A.K.A. Pablo
9 Saturday Night Live
31 Africa File

9:00
2 **Movie:** Calamity Jane (1984). Jane Alexander. Portrait of the tough-as-nails cowgirl of the Old West.
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
9 **Movie:** Black Beauty (1978). William Devane. Part 2 (part 1, Mon., Mar. 5, 9 p.m.).
21 Masterpiece Theatre: The Irish R.M. (cc)
31 Eye On Dance
S **Movie:** Fast-Walking

9:05
13 American Playhouse: "The Gin Game" (cc)

9:30
7 Oh Madeline
31 Karate
H **Movie:** Tough Enough

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
21 A War Story
31 A Walk Through The 20th Century
N **Movie:** The Twelve Chairs

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
S Bizarre (cc)
W **Movie:** The Romantic Englishwoman

11:05
13 Impossible Dream: Balloons Across The Atlantic

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H Cavett Behind The Scenes
S **Movie:** Gallipoli

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
H **Movie:** Twilight Time
N **Movie:** The Ruling Class

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight

1:00
5 Hogan's Heroes
7 **Movie:** The Madwoman Of Chaillot (1969). Katharine Hepburn, Yul Brynner.
9 World Vision
11 Twilight Zone
W **Movie:** Six Pack

1:30
4 Mary Tyler Moore
5 Rat Patrol
11 News
S **Movie:** Lady In Red

1:50
H **Movie:** That Championship Season

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Verdict (1946). Sydney Greenstreet, Peter Lorre.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 TBA
11 **Movie:** Ambush In Leopard Street (1959). James Kenney.
W Cinderella

3:20
S **Movie:** Fast-Walking

3:30
4 Here's Lucy

3:45
H Billy Crystal

3:50
5 CME Sat

4:00
4 Here's Lucy

4:30
4 More Real People
11 Abbott & Costello

4:45
H **Movie:** Deadly Eyes

5:00
4 20-Minute Workout

9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Liberace

Weekend, Mar. 3-4

Sat., Mar. 3

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles
H Coming Attractions

6:30
4 Carrascolendas
5 Insight
7 Greatest Sports Legends
11 Gigglesnort Hotel
H National Geographic: The Great Whales
S Starbirds

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes

7:30
4 LBS Children's Theatre
5 Wonderama
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 **Auto Racing:** Frontier 500
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** Playing For Time
S **Movie:** Sherlock Holmes In Dressed To Kill

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Essence
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
11 Hee Haw
13 Mainstream
31 Mundo Real
S **Movie:** Green Mansions

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
13 American Interests
31 Sonrisas
W Danger Trails

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 Three Stooges
13 International Edition
31 Que Pasa USA?
H **Movie:** Tough Enough

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 B.J./Lobo
11 Road To Los Angeles
13 Faces Of Culture

11:30
4 Amazing Spider Man & Incredible Hulk
13 Faces Of Culture
S **Movie:** The Outsiders
W **Movie:** Conan The Barbarian

12:00 **NOON**
2 Biskitts
5 Dance Show
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 **Big East Basketball:** Georgetown Vs. Syracuse
13 Open Mind
21 Gourmet Cooking

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
21 All New This Old House (cc)
H Coming Attractions

1:00
2 New Fat Albert
4 **NCAA Basketball:** LSU Vs. Kentucky
5 Fame
9 **Movie:** I Died A Thousand Times (1955). Jack Palance.
13 Presente
21 Victory Garden
H **Movie:** Resurrection

1:05
S **Movie:** The Year Of Living Dangerously

1:30
2 Children's Film Festival
7 Pop 'N Rocker
13 Bits And Bytes

1:40
21 A House For All Seasons (cc)

2:00
2 **NCAA Basketball:** St. John's Vs. Villanova
5 Starsky & Hutch
7 Olympiad
11 Abbott & Costello
W **Movie:** Star Trek II

2:05
13 Live From The Met: Young Wonders

2:15
21 Motorweek

2:30
11 F Troop
31 National Geographic: Love Those Trains

2:35
13 American Playhouse: "Refuge" (cc)

2:45
21 All New This Old House (cc)

3:00
4 **NCAA Basketball:** UNLV Vs. Oklahoma
5 **Movie:** Street Gangs Of Hong Kong (1979). Wang Chung, Lily Li.
7 Sportsbeat
9 **Movie:** Land Of The Pharoahs (1955). Jack Hawkins, Joan Collins.
11 **Movie:** Search For The Gods (1975). Kurt Russell.
H David Bowie
S **Movie:** The Bridge On The River Kwai

3:25
21 Victory Garden

3:30
7 Professional Bowlers Tour
31 **Great Performances:** Live From Lincoln Center: James Galway And The New York Philharmonic

4:00
2 Sports Saturday
21 A House For All Seasons (cc)
H **Movie:** Playing For Time
W **Movie:** Auntie Mame

4:15
13 **Great Performances:** Ellington: The Music Lives On

4:30
13 Inside Story
21 Motorweek

5:00
4 **Golf:** Honda Classic
5 Mission Impossible
7 Wide World Of Sports
9 Top 40 Videos
11 Little House On The Prairie
21 Best Of "Live From The Grand Ole Opry"

5:30
31 Lawmakers

5:55
13 Nature (cc)

6:00
2 Channel 2 The People
4 News
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
31 Searching
S The Police

6:30
2 4 7 News
9 In Search Of
21 Country Memories With Willie Nelson
31 European Journal
H Comedy Playhouse: Bedrooms
W **Movie:** Soldier In Love

7:00
2 News
4 Prime Of Your Life
5 Welcome Back, Kotter
7 **Special:** Toward Immortality
9 News 9: Weekend
11 Dance Fever
13 A Passion To Protect
31 Music Video Party
S **Movie:** The Year Of Living Dangerously

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
9 **Hockey:** Rangers Vs. Washington Capitals
11 At The Movies
31 Checking It Out
H Coming Attractions

8:00
2 **Special:** Ringling Brothers And Barnum & Bailey Circus
4 Diff'rent Strokes
5 **Movie:** Laura (1944). Gene Tierney, Clifton Webb. A homicide detective falls in love with a murdered girl's portrait.
7 T.J. Hooker (cc)
11 **Movie:** The Comic (1969). Dick Van Dyke. Bittersweet story of a silent-screen comic's decline with the introduction of "talkies."
13 I Feel A Song Comin' On
21 Ingrid
31 South Africa Belongs To Us
H **Movie:** Tough Enough
N **Movie:** Gates Of Heaven
W **Movie:** 48 Hrs.

8:30
4 Silver Spoons

9:00
2 Airwolf
4 We Got It Made
7 Love Boat (cc)
31 NYU Broadcast Lab
S **Movie:** The Outsiders

9:30
4 Mama's Family
21 Starring Katharine Hepburn
31 Mystery! Reilly: Ace Of Spies

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9:45
W **Movie:** Beach Girls

10:00
2 Mickey Spillane's Mike Hammer
4 TBA
5 11 News
7 Fantasy Island (cc)
13 Cinema Thirteen: Box Office
H Not *Necessarily* The News
N **Movie:** On The Nickle

10:30
5 Black News
9 Newark & Reality
11 Wall Street Journal Report
31 Music Video Party
H David Bowie

11:00
2 4 7 News
5 **Movie:** Good Earth (1937). Paul Muni.
9 Laugh-In
11 Odd Couple
S Best Of Bizarre (cc)

11:30
4 Saturday Night Live
9 Racing From Yonkers
11 Honeymooners
21 **Movie:** Kennel Murder Case (1933). William Powell.
H **Movie:** Sophie's Choice
S **Movie:** The Eerie Midnight Horror Show
W **Movie:** Urban Cowgirls

11:45
2 Sports People
7 **Movie:** The Dirty Dozen (1967). Charles Bronson, Lee Marvin.

12 **MIDNIGHT**
9 Championship Wrestling
11 Streets Of San Francisco
N **Movie:** High Heels

12:30
2 **Movie:** One Of Our Own (1975). George Peppard.

1:00
4 Rock Palace
9 **Movie:** Witches Mountain (1975). Patty Shepard, John Caffari.
11 Twilight Zone
S Superstars Of Comedy Salute The Improv
W **Movie:** Star Trek II

1:30
5 **Movie:** Incident On A Dark Street (1972). William Shatner.
11 News

2:00
4 Mary Tyler Moore
11 **Movie:** The Clones (1974). Michael Greene.
S **Movie:** Lady In Red

2:05
H Comedy Playhouse: Bedrooms

2:08
2 Music Magazine

2:30
4 Mary Tyler Moore

2:40
7 **Movie:** Devil's 8 (1969). Fabian.

3:00
4 Gavin/Lott
9 **Movie:** Along The Great Divide (1951). Kirk Douglas.
W **Movie:** 48 Hrs

3:05
H **Movie:** Resurrection

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley
S **Movie:** Sherlock Holmes In Dressed To Kill

4:07
2 **Movie:** The Norliss Tapes (1973). Roy Thinnes.

4:30
11 Abbott & Costello

4:55
H David Bowie

5:00
9 News
11 Biography

5:20
S Best Of Bizarre (cc)

5:30
9 Newark & Reality
11 Christopher Closeup

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

5:55
H Not *Necessarily* The News

Sun., Mar. 4

6:00
9 New Jersey Report
11 News
S A Little Bit Different

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H **Theatre:** "Bus Stop"

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour For Power
7 Faith For Today
9 Point Of View
11 Old Time Gospel Hour
S **Movie:** Rainbow

7:30
4 Journey To Adventure
7 Insight
9 Jack Van Impe Presents
13 Mister Rogers

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 It's Your Business
9 Terry Cole-Whittaker
11 Frederick K. Price

8:05
13 Sesame Street (cc)

8:30
2 For Our Times
4 Austin City Limits Encore
7 Tiempo
9 Day Of Discovery
H **Movie:** Massacre In Rome

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Tom & Jerry
S Faerie Tale Theatre (cc)

9:15
13 Sesame Street (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 Pink Panther
S **Movie:** Without A Trace
W Let The Falcons Go

10:25
13 Electric Company
W **Movie:** Ruling Class

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
11 Three Stooges
H Crystal Gayle

10:55
13 Why In The World

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** The Wild And The Free (1980). Granville Van Dusen.
7 Eyewitness News Conference
9 Make Peace With Nature
11 **Movie:** One Night In The Tropics (1940). Bud Abbott, Lou Costello.
W **Movie:** The Pirate Movie

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Soapbox
H Fraggle Rock

12 **NOON**
2 **Basketball:** L.A. Lakers Vs. Detroit Pistons
4 News 4orum
9 Robert Schuller
13 Nova (cc)
21 Six-Gun Heroes
H Dr. Seuss On The Loose
S Paper Chase

12:30
4 Meet The Press
7 Directions
11 **Movie:** The Honeymoon Machine (1961). Steve McQueen, Jim Hutton. Comedy of two sailors who find a way to beat a Monte Carlo roulette table.
H **Theatre:** "Bus Stop"

1:00
4 **NCAA Basketball:** Virginia Vs. Maryland
5 **Movie:** Cops And Robbers (1973). Cliff Gorman, Joe Bologna.
7 Like It Is
9 **Movie:** Crisis In Mid-Air (1979). George Peppard, Karen Grassel.
13 A Passion To Protect
21 The Man Who Loved Bears
S **Movie:** The Hurricane
W **Movie:** Harold And Maude

2:00
7 American Sportsman
11 **Movie:** Li'l Abner (1959). Peter Palmer, Leslie Parish. Musical based on Al Capp's comic strip.
13 Frontline (cc)
21 Clarence Darrow, Starring Henry Fonda
W **Movie:** First Blood

2:30
2 **NCAA Basketball:** Houston Vs. Arkansas/Indiana Vs. Illinois (split coverage)
7 **USFL Football:** TBA
H **Movie:** Twilight Time

2:45
W **Movie:** The Sword And The Sorcerer

3:00
4 **Golf:** Honda Classic
5 **Movie:** High Velocity (1976). Ben Gazzara, Britt Ekland. Two tough Vietnam vets are hired to rescue a kidnapped executive.
9 **Movie:** Survival Run (1980). Peter Graves.
13 Gotta Make This Journey: Sweet Honey In The Rock
S **Movie:** Missing

3:30
21 Ingrid

4:00
13 **Great Performances:** Live From Lincoln Center: James Galway And The New York Philharmonic With Zubin Mehta Conducting
31 Washington Week In Review

4:30
2 Sports Sunday
11 **Movie:** Marnie (1964). Tippi Hedren, Sean Connery. Hitchcock's dark drama of a compulsive thief and the man determined to cure her.
31 Lawmakers
H Crystal Gayle
W Lizzie

5:00
4 Sportsworld
5 Fame
9 S.W.A.T.
21 Starring Katharine Hepburn
31 Inside Story

5:05
S Faerie Tale Theatre (cc)

5:30
31 Cityscope

5:45
H **Movie:** Savannah Smiles

6:00
2 4 7 News
5 **Movie:** Murder By Death (1976). Truman Capote, Peter Sellers. An eccentric millionaire attempts to baffle the world's greatest detectives.
9 **Special:** Stars With David Steinberg
31 All About TV
S **Movie:** Rainbow
W **Movie:** The Man With Two Brains

6:05
13 I Feel A Song Comin' On!

6:30
2 4 7 News
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 Switch
11 Solid Gold
21 Secrets Of A Desert Sea
31 Nkuleleko Means Freedom

7:30
31 Opening Night
H Fraggle Rock
W **Movie:** The Chosen

8:00
2 Suzanne Pleshette
4 Knight Rider
5 Star Search
7 **Movie:** A Streetcar Named Desire (1984). Treat Williams, Ann-Margret. Remake of Tennessee Williams' classic about the interrelationships of four people in a New Orleans tenement.
9 Straight Talk
11 **Movie:** The Men (1950). Marlon Brando. A paralyzed GI attempts to regain a normal life.
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
31 Getting To Know Me
H **Movie:** 48 Hrs.
N **Movie:** Angelo My Love
S **Movie:** Without A Trace

8:30
2 Four Seasons
31 Checking It Out

9:00
2 Jeffersons
4 **Special:** The Television Academy Hall Of Fame
5 **Special:** Children Between Life And Death
9 New Jersey Report
21 **Movie:** Lady Of Burlesque (1943). Barbara Stanwyck.
31 **Great Performances:** Live From Lincoln Center: James Galway And The New York Philharmonic

9:05
13 Masterpiece Theatre: The Irish R.M. (cc)

9:30
2 Alice
9 Meet The Mayors
W Movie Talk

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
H **Movie:** Massacre In Rome
N **Movie:** A Clockwork Orange
S Gallagher
W **Movie:** The Sword And The Sorcerer

10:20
13 Return Of The Battle Of The Brit-Coms

10:30
5 Sports Extra
11 From The Editor's Desk

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
21 **Movie:** Meeting At Midnight (1944). Sidney Toler.
S **Movie:** Missing

11:15
2 News

11:30
4 **Movie:** French Postcards (1979). Marie-France Pisier.
5 David Susskind
9 It Is Written
11 Honeymooners

11:35
7 News

11:45
2 Sports Update

11:50
H **Movie:** Independence Day

12 **MIDNIGHT**
2 **Movie:** Airport 1975 (1974). Charlton Heston.
9 **Movie:** Jubal (1956). Glenn Ford, Ernest Borgnine.
11 Star Trek

12:05
7 News

12:15
W **Movie:** I'm Dancing As Fast As I Can

12:20
N **Movie:** Punishment

12:35
7 Eyewitness Special Report

12:55
7 **Movie:** Buster And Billie (1974). Jan-Michael Vincent.

1:00
11 Twilight Zone

1:05
S **Movie:** Independence Day

1:30
11 News

1:45
4 Mary Tyler Moore
H Crystal Gayle

2:00
2 News
9 Children's Christian Fund
11 Wall Street Journal Report

2:15
4 Visiones

2:40
7 **Movie:** Charlie Cobb (1977). Clu Galager.

2:45
4 **Movie:** Fighting Back

3:00
9 **Movie:** She's Back On Broadway (1953). Virginia Mayo.
S **Movie:** The Sensuous Nurse

4:20
S Gallagher

4:25
H **Movie:** Massacre In Rome

5:00
4 20-Minute Workout
9 News

5:15
S Paper Chase

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Kenia. Sat., Clarice Taylor. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/2, 3, John Hicks Trio with Ray Drummond and Adrix Nuhammad. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. 2/27, Sabrina Carnesi; Carol Chaikin, Laura Dreyer Quintet. 2/28-3/4, The Modern Jazz Quartet featuring John Lewis, Milt Jackson, Percy Heath and Connie Kay. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/28, John Hartford; The Tannahill Weavers. 2/29, Larry Coryell-Michael Urbaniak; Stone Tiger with Percy Jones, Bill Frisell and Dougie Bowne. 3/2, The Waitresses. 3/3, Buddy Rich and His Big Band. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 2/27-3/3, Hilton Ruiz with Major Holley. 3/5-10, Larry Willis and Rufus Reid. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith Tues.-Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/1, Old Time Jam Session. 3/3, Jay Ungar, Russ Barenberg, Molly Mason and Lynn Hardy. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 2/27, 3/5, The Ed Polcer Quintet. 2/28, 3/6, Red Balaban and his Other Cats. 2/29-3/3, 7-10, Balaban and Cats. 3/4, Danny D'Imperio and the Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/28-3/4, solo guitarist Joe Pass. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/27, Jim Morris. 2/28, Steve & Mark; Susie Schneider. 2/29, John Zorn. 3/2, Georges Gerdes. 3/4, Jane Brucker. 3/5, Bloody Puddle Mystery. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. Thru 2/29, Danny Mixon and Lyle Atkinson. 3/1-3, Bob Cunningham with Rahn Burton and Melvin Sparks. 3/4, 5, Nina Sheldon Duo. 3/6, 8, Hilton Ruiz and Major Holley. **Upstairs:** The High Heeled Women every Sat. at 9. *Ball,* an original comedy by John Jiler, Thurs.-Sat. at 8. 3/1, 2, at 10, *Strange Behavior* comedy. 3/3, Cabaret featuring Alyson Williams. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Alicia Sherman and the Matt McErlean Trio. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with *music starting at 10. 2/27-3/3, pianist Roland Hanna* with Ron McClure on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 2/27, Angel Rangelov; Jimmy Madison Big Band, featuring Irene Reid. 2/28-3/2, Jon Hendricks and Company. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/10, singer Julie Wilson with William Roy in *Julie Wilson sings the Lyrics and Music of Cole Porter-Phase 2,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 3/3, Simon Townshend. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/28, Two One Two. 2/29, Steve Cohn featuring Reggie Workman and Chuck Fertal. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/28, Sherryl Marshall. 2/29, Bob Bozic. 3/1, Human Hands. 3/2, Marta Heflin; Raw Youth; Action Faction. 3/4, Don Yowell. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/27, Lawrence "Butch" Morris Ensemble. 2/28-3/3, Buddy Tate; Al Grey Quintet. 3/4, 5, Sunny Murray; The Untouchable Factor Quartet. 3/6-10, Joe Newman. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 2/28-3/3, Lenny Welch sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 2/28, Memphis to St. Joe. 2/29, Elliot Murphy. 3/2-4, Buster Poindexter. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/27, Luis "Perico" Ortiz and his orchestra; The Bad Street Boys with soloist René McLean. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 2/28-3/4, Jon Faddis Quartet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. Thru 3/4, guitarist Jim Hall with Ron Carter on bass. Sun., Mon.-Thurs. at 9 & 11, Fri. & Sat. at 9:30 & 11:30. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/27, Bill Wurtzel. 2/28, Shelbo Salutes Papa Jo. 2/29, Wilson Driver Day. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/27, Dixie Doughboys. 2/28, Steel Angel. 2/29, The Toasters. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/28, Albert Collins; Duke Robillard and the Pleasure Kings. 2/29, Delbert McClinton; Steve Bassett. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 2/28-3/4, comedian Harry Anderson. Shows Tues.-Thurs. & Sun. at 9, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and *singers, 7 nights a week, with steadies Adrienne* Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 2/27-3/1, comedian Danny Curtis. 3/2, 3, comedians Richie Gold, Michael Cain, and Amgrim Wid. Shows Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny *Curtis. Wed.-Sat., David Fisher and Mel Martin.* Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day. Thurs., magician Iman with Terry Day. Fri., magician Slydini with comedian Barry Steiger. Sat., magician Iman with Barry Steiger. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. *Elegant French restaurant Mon.-Sat., 6-midnight with* a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. John Wallowitch and Bertram Ross, Tues.-Thurs. at 9. *Peggy Hewett's New Tropical Revue,* Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

GOODTIMES—3rd Ave. at 31st. 686-4250. Cabaret musical, *Goodbye, Corona,* starring Joey Faye in a 90-minute revue, Mon.-Thurs. at 8, Fri. & Sat. at 7. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs *at Cafe Versailles) featuring Mid-Eastern musicians* and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

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THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 2/28, tenor Paul Spenser Adkins and baritone John Cimino in *From Puccini to Pops.* 3/1-4, Michael Vita sings *When You Call It Love.* 3/6, soprano Sarah Rice and tenor Gary Harger. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 2/28, Sandy Lynn. Shows at 8 and 11. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30. *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 2/29, musical revue. 3/1, Jimmie Daniels. 3/2, Judy Kreston and David Lahm in *Life Goes On. . .In Cabaret.* 3/3, Cornelia and Gustavo. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 2/28-3/11, Si Zentner and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 2/28, actor-singer-comedian Bill Clayton. 2/29, *The Nerve,* musical satire. 3/1, 8, 15, Ernie Townsend. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 3/13. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 3/31, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 3/3, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly plays Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., 344-3777. Italian restaurant with singer-pianist Artie Lee appearing Mon.-Fri. from 5:30-10:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers offers cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 2/27, singer, comedian and female impersonator Mr. Ruby Rims. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano Bar. 2/28, *Emmett: A One Mormon Show* starring Emmett Foster. 2/29, comedienne Cheryl Lodge. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/27, 3/4, Keith MacDonald. 2/28-3/3, Dick Wellstood. 3/5, Dick Hyman. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 3/3, pianist-singer Larry Johnson presents his 'One Man Musical Extravaganza,' Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Joe Derise returns, Mon.-Sat., 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. **Upstairs:** Sun., pianist Norman Curtis. Mon., Elyse Curtis with *Broadway Tomorrow Previews.* Pianist Al Foster, Tues.-Fri. from 9 p.m.-1 a.m. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open from 9. Mon.-Tues., Comedy Showcase. Wed.-Sun., Houston Allred. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siegel and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward. Wed. & Thurs. Jim Roberts & Friends play. AE, MC, V.

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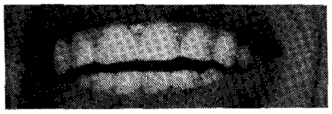

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Abandon Yourself—To our invigorating massage. Total relaxation. Near major hotels. 212-307-7996. Visa/MC.

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Shleppers—The moving company that delivers. "Never a no-show." Careful. Reasonable. Packing/moving. Storage with no in/out fee. 16 East 79 Street. D.O.T. 1795. CA 800444. 212-472-3925.

Modique Inc.—(The Dependable Mover). Serving New Yorkers since 1948. Household, commercial, fine art and antiques. Weekend services. No. 1053, 325 West 16 Street, NYC. 212-929-5560.

Mets-Movers—Mets moves it all! Home/commercial. 3 men/big truck. $40 hour. No.1722.Reliable. E. 76 St.212-772-6266.

Pyramid Moving Co.—Honest and efficient moving by men who care about their work. Often recommended. D.O.T. 1870. 1241 Amsterdam Ave.212-222-6663.

Hud Movers—3 men/large truck $40/hour. 212-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

If You're Looking—For a different mover this time, you didn't use Big Apple Moving & Storage last time. 92 St. Marks Place. 212-505-1861. No.1839. MC/VI.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Always Available—Household and commercial. Packing, art, boxes. Same day service. D.O.T. 1866. 212-786-1350.

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YOU DESERVE THE BEST
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Established 1926
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Fur Liquidation—N.Y. Mfg. now selling excess inventory mink, sable, lynx, etc. Many designer furs below cost. Fur rugs. 305 7th Ave. 6th floor. 212-244-4844.

MERCHANDISE/GIFTS

Sexxypak —Naughty note pads. Great for home and office. Six designs per pak. Send $6.00 to printer. PO Box 364-N, Owings Mills, Maryland 21117.

PERSONALS

Surrogate Parenting—Offers a chance to have a biological child through the use of artificial insemination and a surrogate mother. Option to meet surrogate of your choosing from our extensive (over 300) files. Strict confidentially observed. Call or write: Noel Keane, Executive Director. Donna Spiselman, Administrator. Infertility Center of New York. 14 East 60th Street, Suite 1204, New York, New York 10022. 212-371-0811.

Luvsaver Hotline—Fantasies explored. Instant advice. Nothing taboo. 246-0331.

Dial-A-Friend—Re: fantasies, dreams, and life. No limits. 212-242-1652.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

PHYSICAL FITNESS

Overstocked—D.P. Gympac No. 1500, $259. M.C.A. Dual Action, $145. Comprehensive 2 floor physical fitness showroom. Better Health, 36-22 13 Ave, Brooklyn. 212-436-4801.

Bathing Suit Weather's—Around the corner. Begin training with me now and see a dramatic change in your body by May. I know what I'm doing. Licensed in N.Y.C. Tone up, feel terrific, slim down, calm down, develop good habits. Home visits. Appointment. David. 212-224-9861.

Classy Classes—Take ballet, jazz, aerobics in our 5th Avenue mansion. Children, teens, too. Call for free tour of superb facilities. The Harkness Center, 4 East 75 St. 212-570-1500.

One To One Exercise—In home. Call Personal Trainers Inc. 212-772-2460.

Muscle Up—Personal weight training in N.Y.'s most exclusive gym. For appointment call Definitions. 212-741-0136.

RESUME SERVICES

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

Eye Opening Resumes—Creative job strategy.Career Planning Inst. 599-0032.

SERVICES

Bob Dellacona—Cleaning service. The bottom line is performance.212-741-0029.

Maid In New York—Maid service to construction cleanups. 212-741-1749.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

House Cleaners—Home or office. Cleaners, bartenders, typists, receptionists, painters. Free pamphlets. We're At Your Service, Inc. 212-582-0557.

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Personal Best Wardrobe Consultants—Assists you in developing your spring wardrobe. By appointment. 212-255-0057.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Busy Professionals—Too busy to tend to personal needs? Let us do it for you. We have the time and the networks. Customized services; international and domestic, party planning, apartment sitting, etc. Executive Buying Service. 212-988-9203.

For $3.00—Date reminder service. Call Sharon. 212-527-3803.

From $5.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

THERAPY

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Medical supervision. Midtown location. Monday - Friday 10-7, Sat. 9-3, H.I.S. Group. 212-391-1000.

Sexual Problems—Lonely, shy, introverted because of sexual problems or lack of experience? Immediate help. Experienced psychotherapists, trained surrogates. Full medical supervision. Phenomenal results. Same day appointments available. Call 212-Ex1-1942.

Center For Emotional Education—Individual, family, group therapy, no deprivation weight control, programs for athletes. 212-533-7029.

Relieve Tension—Individual therapy session. Unique method. 212-759-4658.

NEW YORK CLASSIFIED

THERAPY

Surrogate Sex Therapy For Men—A wise and positive step to overcome common male sexual dysfunctions such as: premature reaction, impotency, lack of desire/experience. *At last here is a completely* confidential, professionally-supervised and quite affordable program designed to help you realize your full natural and normal potential. Immediate results! Resume social/marital relationships and contact. Fear of sexual failure and resulting depression will be eliminated and your confidence restored. Succeeds where other therapies have not. Best news of all no obligations or contracts ever. You determine length of treatment. Insurance reimbursement possible. Largest midtown NY facility. Convenient hours. 212-244-0098. (This is our only ad.)

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

A Guaranteed Lifetime Cure—For premature reaction or impotence. Only one 2 1/2 hour visit. Twelve years of research. 100 percent success! All disciplines. Psychometry. Female PhD. Certified psychologist. Gramercy Park. For appointment, call 11am-1pm. 212-689-9717.

Overcome Tensions—Specialized relaxa*tion therapy. Convenient midtown* location. 212-319-0759.

Stress Release—Special therapy techniques to meet your individual needs. Manhattan. A. Taylor. 212-517-2034.

Is Impotence Wrecking—Your marriage or relationship? Come let our disciplined counseling help you solve your interpersonal relationships. 212-460-5897.

Sex Therapy—Noticeable improvement. Psychosexual and sexual therapy. Insurance. 212-957-1098. West 57th Street.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Relaxation—For the tired business executive. 212-873-4957.

THERAPY/HYPNOSIS

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Reduce Stress—And change habits thru hypnotherapy. Weight. Smoking. Phobias. Self-image. J. Simpson. 212-877-6983.

Hypnosis To Change Habits!—Weight, smoking, concentration, self-hypnosis. Suzanne Wasser Simon, M.A. 348-1922.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 946-8484.

Control Your Mind And Life—Hypnosis! Self-hypnosis! Habits, weight, smoking, stress, anxiety. Pat Buckley, M.A., Psychotherapist. 212-744-2077.

WEIGHT CONTROL

You Can Change Your Life—At the most important new fitness studio in Manhattan. Women only. 21 sessions/$40 per session. Excellence is guaranteed. Judith Lessmann, M.S., fitness author. 212-219-8279.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine's classified section. To start your working classified ad call 880-0732.

WEIGHT LOSS GUARANTEED

Fasting, famous Traylor method
10% discount for FASTERS
Special Diets, FREE MASSAGES
Golf. . .Tennis. . .Lovely pool
SETON INN SPA
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Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor,Box 401, Hyde Park, No. 2, NY 12538. 914-889-4141.

Stop Dieting!—Change habits instead. Learn how to lose weight permanently. For your free consultation 212-752-8377. The Caryl Ehrlich Program.

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Highest prices paid.
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A perfect setting of casual elegance on Water Bay. *Luxurious villa accommodations in a 15-acre* unspoiled tropical environment. Rates include FREE use of cars, sunfish sailboats, snorkeling gear. FREE tennis. Private Beach. Seaview pools. Charming oceanview restaurant and cocktail lounge. For reservations call collect 212-895-5116.

Perfect Country Get-A-Way—On Long Island's beautiful North Shore. New England country cooking, antique hunting, museums, weekend sing-a-long piano bar. And all within 55 miles of Manhattan. Send for brochure. 516-751-0555. Three Village Inn, 150 Main Street. Stony Brook, NY 11790.

Head For The Hamptons Year Round—Quogue Weather Vane Inn and Westhampton Motel. 516-288-2500.

VACATION/RENTALS

Hilton Head Island, S.C.—House. 5 bedrooms, pool, near ocean. 404-722-2224.

The Classified Ad—Use it to help your business do more business. 212-880-0732.

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Savings On
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Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333.

Men With Van—Anywhere, anytime, low rates, reliable. 212-429-2060.

Smart Move—Experienced, careful, fast men with 12' Karyvan. 212-947-0779.

Big Wheel Moving And Delivery—Residential/commercial. Lowest rates in town. Anywhere, anytime, insured, reliable. Call 212-570-0879.

Light Panel Truck—Trucking, pick-ups/delivery. 212-679-6423 anytime.

STRICTLY PERSONALS

Very Pretty, Blue-Eyed—Long-haired brunette, slim, Jewish female, 37, health professional seeks tall, slim, Jewish male, early 40's. I like crossword puzzles, Scrabble, theater, opera, classical music, and puns. My heroes are Thomas Jefferson, Sigmund Freud and Mozart. Interested? NYM Box F078.

Stunning Widow, Charming—Slim, fun to be with, seeks successful, bright, Jewish male in his 60's. NYM Box D120.

Pretty, Happy, Successful—Female, 35, looking for male counterpart with a sense of humor. Object: a suburban lifestyle. Photo if possible. NYM Box D119.

Charming, Attractive—Professional woman, late 40's, with penchant for art and travel seeks cultured, white, European-style man for warm, nurturing relationship. NYM Box D103.

Charismatic Lady—38, childless, blends intellect, spirit, sensibility. Seeks single, decent man for relationship that will enhance rather than drain. NYM Box D107.

Stunning, Refined Woman—46, seeks new beginnings with outstanding man; single, sincere, centered, Jewish, nonsmoker to 58. NYM Box D108.

Dear Miss Perfect—Professional, sensitive, fun-loving male, 40, seeking Italian, blond or dark brunette, 24-34, 5'4" to 5'7", who loves nature and children as I do. (Photo please). NYM Box F053.

Girl Next Door Type—Tall, very handsome, exciting, successful, 40-year-old, dynamic executive. Possess an unusual combination of humor, warmth, kindness, supportive, sensitive, and affectionate. Interests: flying, tennis, skiing. Would like to meet a tall (5'7" plus), blonde haired, shapely, bright, classy, girl-next-door, beautiful woman who is also discriminating, warm, supportive, affectionate, sense of humor. Please send photo. NYM Box D095.

Attractive Blonde Female—Successful professional, 32, divorced. Seeks secure, sincere, fun-loving, strong professional man (30-45) who knows his own mind and is interested in a relationship. I enjoy all NY has to offer plus travel, sun, snow and fun, relaxing weekends. NYM Box D118.

Sincere and Caring—Good-looking man, 37, bright, 6', slim, would like to meet a warm, intelligent, pretty woman. Photo appreciated. NYM Box F061.

Rescue Our Busy Friend!—He is tall, single, *handsome, healthy, mid 30's,* very successful, but with tendencies toward workaholism. President of hi-tech aerospace corp.; enjoys tennis, travel, disco dancing, sports cars. Has wit, humor, red Ferrari, Rolls, 2 cats, country villa, NY apartment and no ex-wives. His ideal lady is in her 20's, tall, slender, nonsmoking, very attractive, bright and refined, but able to get crazy too. If you truly fit the bill, this is the one worth going for. Paid for by "Committee To Rescue A Friend From The Clutches Of His Desk." Info. Photo. NYM Box D116.

Touch Of Class—Attractive woman, 50, brunette, bright, outgoing. Looking for single, refined gentleman to share life's best. NYM Box D100.

Good Looking Woman—Successful and optimistic, that's me. Looking for a wonderful guy, a Jewish nonsmoker, 40's-50's. NYM Box D102.

I'm Witty, Tall And Elegant—Professional, divorced Jewish female, 41 seeking currently unmarried, thoughtful, successful man to share laughs, music, cooking together, dinners out and perhaps the future. NYM Box F064.

Wall St. Romantic—New to NYC. 6', wavy blond hair and eyes of blue and looking for you. Wanted: lady, 25-35, tall, athletic, good-looking and interested in developing lasting relationship. Please send note and photo. NYM Box D110.

Dynamic, Creative, Professional—Tall lady 37, with personality, extra good looks, huggable and a terrific sense of humor loves racquetball, wine, jazz, surf and sand, movies and museums. Looking for tall, attractive, single, sincere man willing to become involved in a meaningful relaionship. Phone/photo a must. NYM Box C067.

Palm Beach Co.—Professional, late 30's, spending June in NYC, seeks similar professional for special friendship. Desire to expand mind and become culturally saturated. Letter and photo, please. NYM Box D114.

Are you—A very attractive, successful, sensitive and sincere, single gentleman in his 40's? Then this dynamic, multi-faceted lady executive would love to meet you. NYM Box C072.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Rates $20.00 per line.** 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

For Country Walks, City Stuff—Attractive, tall, intelligent, loving, playful therapist, 42, seeks 40's male counterpart for happy ending. NYM Box F062.

Pretty Redhead—Down-to-earth, classy, witty, successful business gal, late 30's seeks charismatic, attractive business exec, 40-55. No married men. George Peppard type a plus. NYM Box F063.

Good Nutrition—Vitamins, working out. If these things matter to you contact this blonde, green-eyed artist, slim, Jewish female, mid 30's. NYM Box F079.

Young Executive Available—I'm looking for a mate you see. Can you help fulfill my destiny. I'm 6'2", immaculate dresser, 52 and slender too! I desire a shapely miss, one who is sincere and a warm heart. Let us meet and if you're the one, we'll never part! NYM Box D113.

Wanted: Leap Year Romance—Pretty, petite, witty, dynamic, candid, sexy, Jewish female, counselor/educator interested in music, tennis, films, reading, backgammon, city life seeks attractive, sensitive, successful, professional, single man, 38-48, for that special relationship. NYM Box D129.

Dazzling, Beautiful, Charming—Sensuous, thin, elegant, worldly, social, East sider, 36, seeks dashing, loving, cuddly, unattached, successful businessman, 40-49, for sincere romance. NYM Box F084.

Attractive, Very Bright—Very sensitive, successful woman, 41, looking for very bright, aware, successful, warm, giving man who wants permanent relationship, marriage. Phone/bio/photo essential. NYM Box C068.

Beautiful, Jewish Actress Artist—22. Old-fashioned, romantic. Seeks fun-loving Jewish male, 23-30, educated, nonsmoker, attractive. Please send photo with letter to NYM Box D117.

Don't Answer This Ad—If you don't believe in old-fashioned love at its best. White female, 48. NYM Box F075.

Lovely, Slim, Blonde—Ivy League Wall Streeter, 33, 5'6", seeks similar gentleman, 30-42. Intelligence, humor, integrity important. Please send bio/phone. Photo appreciated. NYM Box D111.

Handsome, Smart, Terrific Guy—27, seeks great-looking lady, 20's, for serious, healthy relationship. Beauty, brains, class a must! NYM Box D132.

A Totally Blind Graduate Student—Of English literature, 27, wonders if anybody in the world would care to love and marry him. Has visited Canada, United States already. Expects joining school at Chicago soon. Write print, braille or cassette. NYM Box F065.

Successful Gentleman, 40—5'10", very good-looking, well built. Would love to meet a beautiful, shapely, funny and witty woman, 25-40, to knock my socks off. I'll give love and the finer enjoyments of life in return. Photo/phone. NYM Box D131.

I Want A Mensch—Attractive, Jewish lady, 43, independent yet not women's libber. Seeks successful man who enjoys life and laughter. NYM Box D125.

Celebrate Spring—In my NJ country hideaway with deer, birds, hot tub. Stunning, secure, warm, well-bred professional seeks successful, intelligent man of all seasons, 38-52, for concerts, ballet, comradery. Photo/bio. NYM Box F068.

Cinnamon Skin—Is what I came back from the Caribbean with. I am a petite, attractive French/Asian woman with a successful career, a heart of gold and a romantic soul. I like music, reading, the beach, going out (dinner, movies, ballet) or just staying comfortably home beside a 38-50 man with same tastes, caring and intelligent, sensuously loving and tender, romantic and liberated. Let's greet the spring and if we're lucky, enjoy other seasons in the sun together. NYM Box F074.

Successful Attorney—50, likes travel, theater, tennis seeking bright, assertive, tall woman with touch of elegance for long-term commitment. NYM Box F073.

LI Lady—Jewish, 30, 5'5", slim. Looking for successful man, bright, with sense of humor, not afraid of commitment. Phone/photo please. NYM Box D123.

Sexy LI Exec—Jewish, 33, looking for sexy lady who loves the arts, skiing, tennis and vacations. Short bio. Phone/photo please. NYM Box D124.

World Traveling Executive—40, Jewish, male, fun, easygoing, attractive, enjoys photography, music, travel seeks tall or large compatible female. P.O. Box 624, NY 10018.

Discerning Queens Woman—37, petite, attractive, professional, bright, witty, caring, enjoys movies, books, dining out, good conversation; loves and wants children and marriage; seeks male counterpart with car, 37-48, emotionally stable, financially successful, to share life. NYM Box D126.

What's Missing?—A man, sincere, successful, spontaneous, wants involvement. I'm pretty, warm, vivacious, professional, 43. Write, let's discover. NYM Box D127.

Male Chemist—Major drug co. Christian Oriental, warm seeks attractive white female, 22-33, 5'-5'4". NYM Box D112.

Handsome, Tall, Professional Man—43, youthful in mind and body. Very successful, open and open-minded, warm, athletic, creative, psychologically astute; lover of music, dancing, city, country, food and travel, seeks beautiful, bright, spiritual, sensuous, affectionate, competent woman, 30-42, who has retained a childlike spirit, has similar interests and is secure enough in herself to commit herself to intimacy. Letter, phone, and photo preferred. NYM Box F076.

Plan Ahead! Female WASP, 40's, creative, eclectic, nurturing seeks staid male, share stomping in mud puddles and other rites of spring. NYM Box F077.

Vivacious, Red-Haired—Jewish female equally at home on tennis court, bicycling, swimming or fancy restaurants. Loves theater, ballet, travel. Seeking emotionally secure, tall, 47 plus male as counterpart. NYM Box D121.

Warm, Romantic, Handsome—Professional 30-year-old Jewish male seeks a 25-30, Jewish female. Attractive, intelligent and looking for a lasting relationship. Send photo, bio and phone number. NYM Box C069.

A Jewish Businessman—37, 5'11", stocky build, very bright, witty, introspective, stable, and down-to-earth. Enjoys the usual: movies, books, dinner etc. Seeks long term relationship with similar Jewish woman. I hope tobacco is not a problem. Photo, phone, and bio appreciated. NYM Box F069.

Still Curious—Single, Jewish female seeks single, Jewish male, 45 plus, who's still interested in exploring new people and new ideas. If you like dancing, traveling, NY and really want to know an elegant, educated woman write and include photo if possible. NYM Box F070.

Handsome, Single, White—Jewish male, 25, looking to meet foxy, energetic, fun loving, athletic female, 20-25, who is looking for a close relationahip. Photo required. NYM Box F071.

Beautiful, Slim, Swedish Lady—36, well educated and very internationally oriented. I am warm, affectionate and a romantic. I enjoy travel, the outdoors, fine dining and much more. Seeking a caring, single, attractive, athletic, non-smoking, executive WASP, 34-45, for serious relationship only. Bio/photo/phone. NYM Box F072.

American Puerto Rican Princess—35, successful, professional, unattached, very attractive, vivacious, gentle, intelligent, financially secure, loves family life, travel and candlelight dinners. NYM box F067.

Professional Lady—Single, tall, slim, adorable loves sailing, skiing, fairy tales seeks man to 45. Photo. NYM Box C071.

Sensitive, Affectionate, Handsome—Successful Ph.D. scientist/musician, irrepressibly creative in all spheres, subtly witty and shyly sexy, seeks intelligent yet warm, inquisitive yet soft, self-aware yet caring lady, 20-40, for meaningful long-term love. I care about your mind and heart, not your race, religion or marital status. NYM Box F083.

Shy And Gentle—Sentimental; psychemender, female gender; miscellany: slightly zany. Middle-ageish, dream outrageous: liberation from singles nation. NYM Box D128.

Sensitive Beautiful Blonde— Well-educated European lady, loves the outdoors, all sports, romantic weekends in the country seeks open well-educated financially secure man. A sense of humor and optimism a must. Are you between 40-50, 6' and over? Send letter and photo. NYM Box C077.

Good Looking Widow—From Manhattan, slim, warm, intelligent, witty, fun-loving seeks successful, sensitive, Jewish man 50-60. NYM Box C073.

Single Oriental Woman—Professional, 40, enjoys travel. Seeks nonsmoker male counterpart to 50. NYM Box C074.

Beautiful, Chic, Classy Lady—Seeks Jewish gentleman, 48-58, to share love of life. Photo/phone. NYM Box F080.

Successful, Attractive Male—White, Jewish, well-groomed, intelligent 48, 5'10", wishes to meet female counterpart 35 plus for meaningful relationship. Photo and bio. NYM Box C075.

Irrepressible Quester—For love, adventure and the best of life seeks a remarkable man (45 plus) with a brilliant creative mind, attractive appearance, who has achieved enormous success in work and life. I am an elegant, fair-haired, blue-eyed, slender lady, who is reportedly beautiful. Please send short bio, photo and phone. NYM Box F081.

Sparkling, Brilliant, Pretty—Warm, gracious, multi-lingual Jewish woman, 34, seeks tall, intelligent, educated, cosmopolitan, affectionate, virile, sociable, unattached Manhattan mensch, 31-40, for love, marriage, children. NYM Box F082.

I Can't Believe I'm Doing This—But here goes, I'm a 27, pretty female with long dark hair. I'm bright, lively, love horses, boating, travel, movies and pizza. If you are an attractive, financially secure and funny guy, send letter and photo. NYM Box C076.

Tall, Athletic, Single Male—Executive desires a very special lady with similar qualities. She should be very attractive, tall, intelligent, well-educated and like to travel. Age 30-40. Letter, photo and phone number. NYM Box C070.

Lovely, Jewish Woman—MBA, 35, seeks sincere, single man for serious relationship. Phone. NYM Box D122.

Vivacious, Gregarious Woman—37-year-old Jewish, tired of meeting poor, unsuccessful, less than handsome men. I'm a high-powered, successful entrepreneur who can offer warmth, tenderness, understanding, fun and excitement. Looking for the right man, 40ish, who can offer the same. Send photo and phone. NYM Box D130.

Recognized Male Sculptor, Designer—Very desirable looking, fit, 40's, healthy, gentle, open, easygoing, ready for someone, possibly you, an extremely bright, very intuitive, subtle, non-smoking, trim, very good looking 30's woman willing to chance this. NYM box F066.

ANNOUNCEMENTS

N—Happy 27th (again!). May the sun always rise on your dreams. For you forever a rose. Good luck, D.

The Hawk Flies Free—The beaver lives and the bear is dead. "A cup of tea" is needed. The falcon rests. MPWF-37/59.

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0732.

APARTMENTS

Denver—Rent luxury 2 or 3 bedroom downtown apartment. 212-249-1310 CF8

APARTMENTS/EXCHANGE

Luxurious 4 Bedroom Villa—In Lugano Switzerland for 2-3 bedroom apartment in NYC. 1 year. 212-988-9345.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPS/CONDOMINIUMS

Olympics Rental, 1984—3 bedroom deluxe condo. Daily cleaning. 714-549-2727.

The Classified Ad—Will help you sell your Co-op/Condo. Especially when your working classified ad is ordered to work in every issue of New York Magazine. Effective advertising is consistent advertising. Call 212-880-0732.

HOUSES TO EXCHANGE

Summer Olympics—4 bedroom, air conditioned house with car in Toluca Lake section of Los Angeles for 2 or 3 bedroom upper Manhattan air conditioned apartment with car. 213-766-5323.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine.

SUMMER RENTALS

Cape Cod's— Most Luxurious Condominiums Privately owned 1, 2 and 3 bedroom homes for summer rental by the month or season at The Belmont on the Cape's best white sand beach. Pool, clubhouse, restaurant, cocktail lounge, tennis. An exceptional value at $2500 to $5000 per month. Also other quality rentals at our Real Estate Division. Call 617-432-1500, write, or visit daily 9-5: The Belmont, One Belmont Rd., West Harwich, MA. 02671.

Narragansett, R.I.—Spectacular 4 bedroom house/private beach/fireplace/decks. July/August. 603-431-1294.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

Luxury Weekends—1 hour from NYC. Fully furnished, beautifully appointed and meticulously maintained 114-acre property in Westchester available weekends for the most discerning. Rich interiors. Large guestrooms with private baths, dressing alcoves, multiple amenities. Spectacular dining room overlooking gardens and grounds. Elegant for entertaining. On-premises private golf, tennis, heated pool, fully-equipped physical fitness center, steam rooms, saunas. Private three-acre pond. Deluxe. In mint condition. Full housekeeping staff, cooks, gardeners, chauffeur, physical fitness staff and resident manager. Ten Weekend Package for Two: $3,850, Saturday breakfast, Sunday brunch, and dinner the evening of your choice included. Call or write: David Traurig, Arrowwood of Westchester, Anderson Hill Road, Rye Brook, New York 10573. 914-939-5500, ext. 7849.

WINTER RENTALS

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FOREIGN REAL ESTATE

Mini Estate In County Cork—Ireland. Fully furnished, 3 bedroom, modern facilities. $2000/month. 212-244-3832.

SUBLETS

A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

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Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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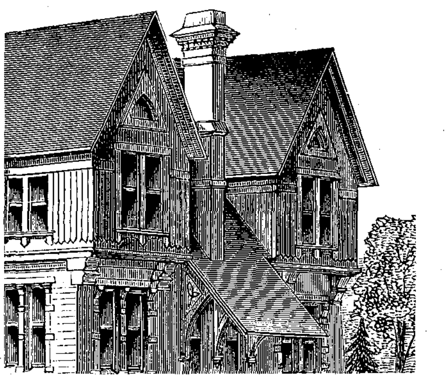

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 498

BY MARY ANN MADDEN

THE LONE RANGER AND HIS FAITHFUL PSYCHIC TONTO.

SWANSON'S ANGRY MAN DINNERS.

HE'S A VIDEO SAVANT.

LET'S PUT ON THE OLD FEEDBACK.

I'M AFRAID SHE HAS OLD TIMER'S DISEASE.

Above, More Malapropisms. Competitors are invited to submit familiar phrases, names, or the like which have been misheard, misapprehended, misconceived, or mispronounced.

Results of Competition 495, in which you were asked for Awards for 1983.

Report: Looking for the award for most-repeated entry? Well you've come to the right place. (And not a moment too soon.) The envelope please. The winners are: Lamont Cranston Award to Yuri Andropov. (Our deadlines preceded the Soviet leader's demise.) Grimm Brothers Award to B. Streisand for Yentl. Other nominees: Howard Cosell. Cabbage Patch dolls. Tom Seaver, the Mets, and Tom Cashen. George Orwell. Charles Wicke. Pia Zadora. Ronald Reagan. And award upon award to Michael Jackson. Just like in real life. As which of us is?

First Prizes of two-year subscriptions to "New York" to:

THE JACQUELINE ONASSIS LOOK-ALIKE AWARD — NONE THIS YEAR.
Mary Conte, North Miami, Fla.

THE INTERNATIONAL COSMETOLOGISTS' DORIAN GRAY ETERNAL BEAUTY AWARD TO V. I. LENIN AND PEGGY LEE.
S. Norby, Minneapolis, Minn.

THE PIA ZADORA WHO CARES AWARD TO KELLOGG'S POP TARTS, THE OFFICIAL TOASTER PASTRY FOR THE 1984 WINTER OLYMPICS.
Meredith Gregg, Greenland, N.H.

Runner-up Prizes of one-year subscriptions to "New York" to:

THE BREAKING UP IS HARD TO DO AWARD (A TIE): JOHNNY AND JOANNA CARSON AND A.T.&T.
Saul Kahan, Los Angeles, Calif.

THE SONS OF NOAH WEBSTER AWARD TO HODDING CARTER WHOSE FIRST NAME HAS BEEN SELECTED GERUND OF THE YEAR.
Bobby Hammack, Studio City, Calif.

THE TOSCURO ARTENINI AWA—Excuse me. THE ARTRUSCO TURININI AWARD . . . No, THE ARTURO TOSCANINI AWARD TO ED CLARK AND DICK MCMAHON.
James J. Burke, N.Y.C.

And Honorable Mention to:

THE THOMAS WOLFE ISN'T ALWAYS RIGHT AWARD TO SEAN CONNERY FOR NEVER SAY NEVER AGAIN.
Marilyn Crystal, Scarsdale, N.Y.

THE NATIONAL BOOK AWARD TO JIMMY THE GREEK.
D. Santoro, M.D., Beverly Hills, Calif.

THE LONELINESS OF THE LONG DISTANCE RUNNER AWARD TO HAROLD STASSEN.
Harold J. Ellner, Richland, Wash.
sp.mention: Fred Sahner, N.Y.C.

THE PRECOCIOUS PEN PAL OF THE YEAR BRONZE INKWELL TO SAMANTHA SMITH.
Wayne Dow, Sterling, Va.
sp. mention: A. Shulman, Villanova, Pa.;
Robin Mensch, Orange, Calif.

THE MICKEY ROONEY-JUDY GARLAND LET'S PUT ON A SHOW AWARD TO THE REAGAN ADMINISTRATION.
Louise Y. Garofalo, Bronx

THE T. E. LAWRENCE AWARD FOR BEST IMPERSONATION OF AN ARAB TO THE ABSCAM TEAM.
Sheila B. Blume, Sayville, N.Y.

THE ROLAIDS SPELLING PRIZE TO GOOSE GOSSAGE.
Wendy R. Ellner, Richland, Vt.

THE WHAT FOOLS THESE MORTALS BE AWARD TO THE CREATORS OF CALVIN KLEIN JEANS COMMERCIALS.
Chris Doyle, Burke, Va.

THE PHYLLIS DILLER TINKLING LAUGHTER AWARD TO SUE SIMMONS.
Bunny Henderson, Boulder, Colo.

THE MAN FOR ALL SEASONS AWARD TO PAUL NEWMAN.
Jack Lane, Princeton, N.J.

THE MAYOR'S COMMISSION ON FAIR HOUSING AWARD TO RICHARD NIXON FOR UNYIELDING EFFORTS AT URBAN RELOCATION.
Leslie Weinstein, N.Y.C.
sp. mention: J. M. Glick, Kinnelon, N.J.

THE DISTINGUISHED PRYING CROSS TO THE DEPARTMENT OF HEALTH AND HUMAN RESOURCES FOR THE SQUEAL RULE.
Mary Corrigan, Pawtucket, R.I.

THE JOHN PAUL GETTY EMBARRASSMENT OF RICHES AWARD TO MICHAEL JACKSON.
Jay McDonnell, N.Y.C.

THE ORPHAN ANNIE AND DADDY WARBUCKS LOOKALIKE AWARD TO JANE WYMAN AND SENATOR JOHN GLENN.
Stan Matkowski, Montecito, Calif.

THE WASHINGTON CLEAN AIRWAVES GOLDEN MIKE TO NEW YORK'S WNBC FOR RELIEVING US OF HOWARD STERN.
Cindy Strite, Washington, D.C.

THE VEGETARIANS FOR NON VIOLENCE MEDAL TO THE 52-YEAR-OLD MAN WHO ROBBED A PORT CHESTER, N.Y., BANK WITH A ZUCCHINI.
Alice Evans, Fort Lauderdale, Fla.

THE FRED WASHINGTON "WHAT CHERRY TREE?" AWARD TO RITA LAVELLE FOR DENIAL OF ENVIRONMENTAL WRONGDOING.
Suzie Bolotin, Chapel Hill, N.C.
sp. ment.: Karen Shulman, Amherst, Mass.

THE AMADEUS-SALIERI SUPPORT AWARD TO JIM BROWN FOR UNSTINTING AID IN BACKING BACK FRANCO HARRIS.
Jay M. Tischenkel, North Miami, Fla.

THE WENDY'S HAMBURGER "WHERE'S THE BEEF?" AWARD TO RONALD REAGAN FOR THE SCHOOL LUNCH PROGRAM.
T. Nash, Winston-Salem, N.C.
sp. ment.: A. A. Chomo, Wilmington, Del.

THE YOU CAN'T TELL THE INJURED WITHOUT A SCORECARD AWARD TO MARY BETH HURT, WILLIAM HURT, JOHN HURT, AL HIRT, JOHN HEARD, PETER HURD, HURD HATFIELD, AND JOHN PAYNE.
Larry Laiken, N.Y.C.

THE G. STEIN THERE'S NO THERE THERE AWARD TO OAKLAND, CALIFORNIA, FOR PUTTING THE RAIDERS ON THE MAP BUT NOT THERE.
Jane Actman, Studio City, Calif.

THE HILLARY-TENZING AWARD TO ALAN THICKE—BECAUSE IT'S THERE.
P. Allen, Queens, N.Y.

THE DO YOU STILL BEAT YOUR WIFE AWARD TO TED KOPPEL FOR ASKING IVAN LENDL ON NATIONAL TELEVISION IF HE IS PLANNING TO DEFECT.
Carly Mary Cady, Los Angeles, Calif.

THE MR. T. CLEAN AND JERK ACTING AWARD TO LAURA AND LUKE FOR LIFTING THEIR WEIGHT FROM THE AIRWAYS.
Toni Daraio, Coram, N.Y.

THE NBC SENT ELSEWHERE AWARD FOR MOST, ER, TINKERING WITH A TV NETWORK SCHEDULE.
Bruce Karp, N.Y.C.

THE MSG HUNGRY AN HOUR LATER AWARD TO MARIO CUOMO–GULF & WESTERN FOR THE PROPOSED DEMOLITION OF MADISON SQUARE GARDEN FOR WHICH PENN STATION WAS TORN DOWN ONLY 20 YEARS AGO.
James W. Penha, Jackson Heights, N.Y.

THE CHARLOTTE VALE MOON AND STARS AWARD TO MICHAEL JACKSON FOR OBVIOUS REASONS. (As plain as the nose on ...)
Tom Morrow, N.Y.C.
sp. mention: Leeba Kahn Meadows, N.Y.C.

THE THEATER REFRESHMENTS CANDY AND COKE AWARDS TO "GOOD" AND "PLENTY" AND "THE REAL THING."
Dennis Malley, New Orleans, La.

THE OUTSTANDING ACHIEVEMENT AWARD TO CHIEF OF U.S. ARMY CLAIMS SERVICE JOSEPH H. ROUSE FOR RULING THAT RAPE WAS AN INJURY "INCIDENT TO" MILITARY SERVICE.
Paul Ankos, New Brunswick, N.J.

THE SHELLEY WINTERS TELL IT LIKE IT IS BUT ALWAYS IN GOOD TASTE AWARD TO MAYOR KOCH.
Ruth Migdal, Brooklyn
similarly: Jan Leighton, N.Y.C.; Dan Steinbrocker, Los Angeles, Calif.

THE ALLEN DULLES MEMORIAL ONE COMMISSION REPORT IS WORTH A THOUSAND ADVISERS AWARD TO HENRY KISSINGER FOR FIRST PLACE IN DOMINOES.
Bill Watson, Elmhurst, N.Y.
similarly: R. Mendelson, Flushing, N.Y.

THE "VOTS ALL DER FUHRER ABOUT?" SILVER PRESS TO STERN MAGAZINE FOR DIARY PUBLICATION.
Gary Tutt, Duncanville, Tex.

THE NEW YORK COMPETITORS' "WHY PICK THAT ONE?" AWARD FOR THE APPOINTMENT OF EDWIN MEESE TO JUSTICE.
Richard Fisherman, Bergenfield, N.J.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 498, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 9. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 2 issue. Out-of-town postmarks are given three days' grace.

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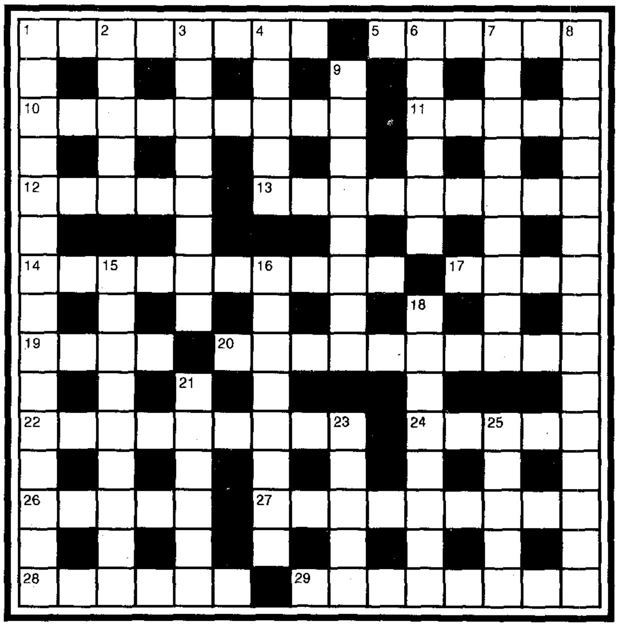
OLEG CASSINI
CALVIN KLEIN

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Voice which has an Italian provincial sound. (8)
5 Capital which is almost a favourite with titular head. (6)
10 Give someone a ring and then elope in disguise. (9)
11 Animal in riverside joint. (5)
12 Gilbert said 'high diddle diddle' would rank as one. (5)
13 It lays eggs and turns the shell over. (9)
14 Holiday resort gives them outing free. (10)
17 I sit back at the end of an illness. (4)
19 Rum sights are seen from here. (4)
20 Means of writing placed line inaccurately. (4, 6)
22 Bird embraced by egghead friend for ever. (9)
24 Ancient country held in sober confidence. (5)
26 When dandies are about fifty they become failures. (5)
27 Shrew tamer. (9)
28 Joining when you are not finished with the ruler. (6)
29 It stands up to fire with the finest in an emergency. (8)



Down

1 Crazy ideas for putting pieces of brick in the tower. (4, 2, 3, 6)
2 Recover from a series of strokes. (5)
3 When about fifty the pre-eminent are showing signs of a fall. (8)
4 Retreats where agreements are not reached? (5)
6 Repeated when gardened at a part of London. (6)
7 Inexpedient position of Plot 1103. (9)
8 Best of intentions of turning soldier out among comedians. (4, 11)
9 Provided information on what was left in the grass. (8)
15 Warm corner although it could be looking north-east. (9)
16 Coincides like a bit of running in cricket. (8)
18 Truces arranged by soldiers as a means of recovery. (4, 4)
21 Agreement of workers about starting a strike. (6)
23 More than one mysterious beast nevertheless exists. (5)
25 Gets hot during a single when not scored off. (5)

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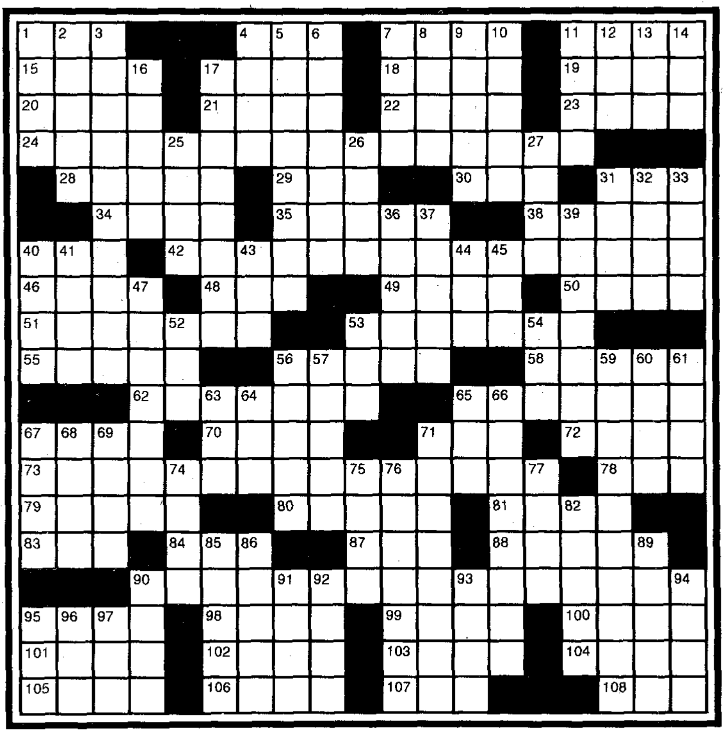
'MISFILING SYSTEM': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Quantity: abbr.
4 "—— Pinafore"
7 Neighbor of Sumatra
11 Misfiled under ANIMAL SOUNDS
15 Siamese coin
17 Uncluttered
18 Turkish banner
19 Hope-Crosby title word
20 Architectural curve
21 Gymnast Korbut
22 First capital of Japan
23 Use an oast
24 Misfiled under ECOLOGY
28 "Say what thou —— yond": Shak.
29 In the past
30 Guido's high note
31 Band job
34 Engage, as gears
35 String-quartet instruments
38 "The Age of Reason" author
40 Air Force Gen. Arnold
42 Misfiled under INTERIOR DECORATION
46 Corrida cheers
48 Thirty-day bill abbr.
49 Fairway hazard
50 Give the Bronx cheer
51 Monday, usually
53 Misfiled under FASHION
55 Between: Fr.
56 War horse
58 Port of old Rome
62 Misfiled under U.S.S.R.: FIVE YEAR PLAN
65 More distant
67 Zenith
70 Scandinavian rugs
71 "I think, therefore ——"
72 Antitoxins
73 Misfiled under PSYCHO-ANALYSIS
78 Columbia, in a song
79 Roundup need
80 Ph.D. exams
81 Splitsville, U.S.A.
83 Implement for Bunyan
84 Rested one's feet
87 Ending for Jersey or Edom
88 Fans' favorites
90 Misfiled under EDUCATION
95 TV clown
98 Sea hue
99 Other, to Juanita
100 Longest river in Spain
101 Say it is so
102 Gold or bum's
103 Broadway lighting
104 McGraw of baseball, et al.
105 Misfiled under CHILD CARE
106 Natty Bumppo's prey
107 Points after deuce
108 Word with whiz

Down

1 "Baby Take ——"
2 Wise Man of the East
3 Misfiled under METEOROLOGY
4 Sun: prefix
5 —— laude
6 Attended a bachelor party
7 One of the Fondas
8 End of a fronton game name
9 Brink
10 Menotti hero
11 Globes
12 Obsolete ostrich
13 Furniture wood
14 Pindar form
16 Giggler's sound
17 Arm of the Atlantic
25 U.S. weather satellite
26 Sacred
27 Polynesian cloth
31 "Monster" lizard
32 "Il Trovatore" role
33 Saxophonist Stan
36 Supple
37 "The Lady ——"
39 Crime statistics
40 Cinematographer James Wong ——
41 A Ladd or a King
43 Item in the Hellman attic
44 Where Cagliari is the capital: abbr.
45 Sharkey's rank, on TV
47 Screeches
52 Eamon's nickname
53 Informal shirt
54 City div.
56 Military dress hat
57 "—— With Love" (Poitier film)
59 Misfiled under ENTOMOLOGY
60 "Able was —— I saw Elba"
61 Biblical name for Syria
63 Parseghian of coaching fame
64 Big Apple monogram
65 Get tired, with "out"
66 Part of A.E.F.
67 —— breve
68 Try to persuade
69 "Ol' Man ——"
71 Placed among
74 Relative of a Bartlett
75 Unsophisticated
76 Pennsylvania city
77 Hester Prynne's stigma
82 Nine-part composition
85 "—— Day's Night"
86 Close-fitting hat
89 Topkick
90 Small wading bird
91 York's river
92 Cowardly Lion portrayer
93 Hit-show signs
94 Flub the game
95 Embargo
96 Roe
97 Buddhism offshoot



Solutions to last week's puzzles appear on page 152.

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